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ENGLISH VERSIFICATION

BRIGHT AND MILLER

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See Harkness's Latin Grammar
p. 307, sec. 676 # 2

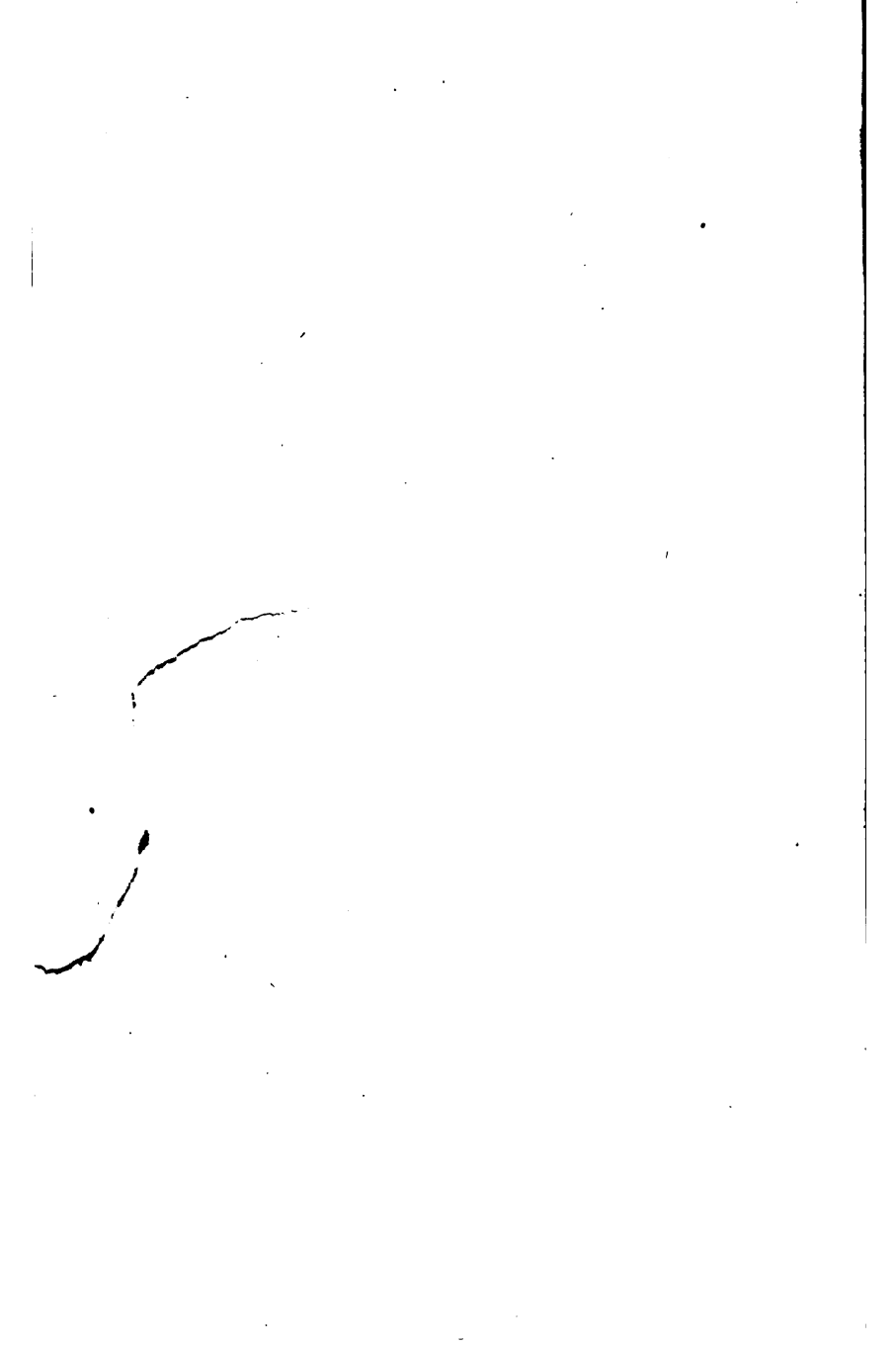
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THE ELEMENTS OF ENGLISH VERSIFICATION

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PREFACE

In the preparation of this text-book the immediate needs of the student have been kept in mind. Nothing has been assumed on his part, except a mind disposed to learn the plain truth of elementary facts. Of course this disposition of mind must usually be awakened to the required pitch of interest by the teacher, who, as in the case of any other subject he may teach, should be prepared to interpret and supplement an exposition of the elements of versification. But a text-book should help the teacher in his task of arousing and sustaining the student's interest. In most instances such help consists both in a clear analysis and concrete illustration of subject-matter and in a plan of presentation that is adapted to the orderly stages of the student's progress. It is hoped that some share of the teacher's approval won by these merits of a text-book may be bestowed upon the treatise herewith submitted.

The exclusion of controversial matter from books on versification is not so much the practice that it may be said to be usually expected. On the contrary, the avoidance of controversy on some points of the subject is likely to occasion in some minds an inclination to suspect either evasion of difficulties or unwarranted reliance on individual judgment. But the beginner, in acquiring an introductory knowledge of the facts and principles of a science, should not be disturbed by such premature demands on his attention as would be made by an attempted consideration of

conflicting opinions. Obviously enough this consideration should determine the prevailing method, from which no deviations should be made without special justification. In the present instance this method has been followed without any deviations, in the belief that none are made necessary by the purpose of the book.

As to concise statements and restricted illustrations, the attempt has been to make these suggestive of what is to be supplied in the way of explanation and amplification. The teacher should thus be led to expound the fuller import of the principles and conventionalities of the art and to illustrate the more complete range of their application. But for the purpose of elementary instruction — and this is the principal purpose to be served — the book is intended to be in itself as adequate as possible. All that is set forth in it should be thoroughly learned in connection with introductory courses in literature.

It has been difficult to refrain from an historical presentation of many aspects of the subject. The more mature student will, however, be able to detect indications of what may be gained by surveying the whole course of poetic forms in English. From these hints he should also be able to infer the method by which trustworthy conclusions are reached, and derive for himself a scientific interest in the historical observation of the phenomena.

Still more difficult has it been to withhold comments on the æsthetic function of the forms and conventionalities of the art. The ultimate aim is, after all, to assist the learner in the appreciation of the best poetry; but in helping him to acquire an introductory knowledge of the underlying technicalities of the more external side of

poetry, no slight degree of conscious restraint must be exercised to keep from expressing judgments that concern the combined effect of technical skill and poetic genius.

It is hardly necessary to add a word on the obvious intention to teach very largely by illustrative examples. This concreteness of method, involving much varied repetition, will, it is believed, be vindicated in the result of clear and permanent perceptions in the mind of the learner. These pages of illustrative examples necessarily give a disproportionate space to exceptional phenomena. What is usual and almost invariable can generally be stated briefly and be sufficiently illustrated in few examples; whereas variations from the rule or special features of practice cannot always be very concisely stated and may require detailed illustration. This disproportion in the visual impressions of the subject-matter must therefore be justified by inherent necessity.



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THE ELEMENTS OF ENGLISH VERSIFICATION

PART ONE—THE VERSE

CHAPTER I

INTRODUCTORY DEFINITIONS

1. Versification. Versification ('verse-making'), as treated in this book, is the system of rules and principles governing the making of verses. The art of versification is practiced by the poet; from this practice rules and principles are deduced that constitute what may be called the science of versification, that is, the analysis and orderly classification of the details of the poet's practice. Every art is thus reducible to a science, and the appreciation of every art is clarified and increased by a knowledge of its science.

2. The verse as structural unit. A verse is a single line of poetry. In the act of composition the poet proceeds verse by verse, just as the writer of prose proceeds sentence by sentence. The verse (or line) is therefore the chief *structural unit* of poetry, just as the sentence is the chief structural unit of prose. The use of initial capital letters in each is an external sign of this similarity between the verse and the sentence as structural units.

Moreover, since verse-structure is an essential characteristic of all poetry, the use of the term 'verse' has been extended to mean poetical composition in general. Shakespeare furnishes an illustration of the two uses of the word in the following lines from *As You Like It*:

I pray you, mar no moe of my verses with reading them
ill-favouredly.

Hang there, my verse, in witness of my love.

This generic use of 'verse' is, however, most appropriate when the attention is fixed upon the verse-structure of a composition, as in the case of 'blank verse.' Frequently, but incorrectly, 'verse' is also used with the meaning of 'stanza.'

Whatever bears the title of 'poetry' is expected to comply with the conventional manner of arranging the verses. If the poet fails to meet this expectation, if he fails to make the correct distribution into lines, his verses will be mistaken for prose, or will produce a humorous effect, as in Lowell's introduction to *A Fable for Critics*:

One word to such readers (judicious and wise) as read books
with something behind the mere eyes, of whom in the country, perhaps,
there are two, including myself, gentle reader, and you.

3. The verse and the sentence. Although a verse is like a sentence in the use of an initial capital, it differs from a sentence in the position of the marks of punctuation. A sentence in poetry, just as a sentence in prose, is punctuated according to the sense; but the marks of punctuation may have almost any position in the verse (or line). Thus, a period may occur within the verse as well as at the end; and the end of a verse may require any of the marks, — a period, a semicolon, or a comma. The end of the verse may also be so closely related in grammatical

construction to the next verse as to admit no pointing whatever; consequently the beginning of the verse, instead of occurring regularly at the beginning of a sentence, may occur at almost any point within the sentence. The punctuation of poetry may be illustrated by the following passage from Browning's *My Last Duchess*:

Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

A poetical composition therefore requires the division and combination of sentences into lines of definite length; but the mere division of prose into parts of definite length will not produce verses. If the following prose sentence from Plutarch be divided without change into lines of equal length and then compared with Shakespeare's versification of the same thought, an essential difference between the two modes of expression will be made manifest:

There was a slave of the soldiers that did
Cast a marvellous burning flame out of
His hand, insomuch as they that saw it
Thought he had been burnt; but when the fire was
Out, it was found he had no hurt.

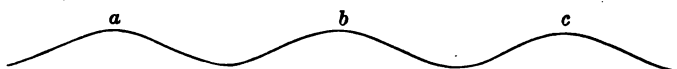
PLUTARCH, *Lives*, "Julius Cæsar"

A common slave — you know him well by sight —
 Held up his left hand, which did flame and burn
 Like twenty torches join'd; and yet his hand,
 Not sensible of fire, remain'd unscorch'd.

SHAKESPEARE, *Julius Cæsar* I, iii, 15 ff.

The arbitrary division of the prose produces an incongruous and even absurd effect, for the lines possess no unity of form. The verses, on the other hand, are constructed according to a definite artistic pattern in obedience to the laws of versification.

4. Rhythm. Rhythm means a 'flowing,' — a wavelike motion. A waved line, with its elevations and depressions, therefore pictures the features of what is essential to rhythmic motion :



In this figure an elevation is regularly followed by a corresponding depression, and the eye easily measures off the line by units of length extending from elevation to elevation, or from depression to depression. If now this uniformly waved line be thought of as produced by a moving pencil, these units of length become also units of time, because it requires exactly the same time for the pencil, moving at a fixed rate, to pass, for instance, from *a* to *b* as from *b* to *c*.

But the term 'rhythmic motion' is also applied to sensations of hearing. In the singing of a simple melody the accented notes alternate regularly with the unaccented notes, just as the elevations in the waved line alternate regularly with its depressions; and the movement of the melody is therefore felt to be as rhythmic as the movement of the line. The progress of the melody, corresponding to

the progress of the pencil in tracing the waved line, is also, like it, marked off into units of time, and this is made visible by the hand 'beating time' to the singing. Every 'down beat' marks an accented note, and the time from one accented note to the next accented note is the time-unit of the movement of the melody. Moreover, the 'down beats' must be equally distant from each other in time; that is, the time-units must be exactly equal, for the movement of the melody is exactly timed to the beats of its principal accents, — in other words, to the pulsations of its rhythm.

Poetry is a kind of song. The poet calls his composition a song and refers to himself as a singer. Milton invokes the spirit of poetry in the words, "Sing, Heavenly Muse"; and Collins exclaims:

Prevailing poet, whose undoubting mind
Believ'd the magic wonders which he sung!
Hence at each sound imagination glows;

Hence his warm lay with softest sweetness flows;
Melting it flows, pure, num'rous, strong, and clear,
And fills th' impassion'd heart, and wins th' harmonious ear.

Ode on Popular Superstitions

The verses of poetry are therefore in a sense musical. 'The music of verse' is a common expression of this truth. Measured rhythm underlies the art of versification as well as the art of music. A verse is so constructed that its beats, or verse-stresses, fall at regular intervals of time, dividing the verse into equal time-units; these correspond to the spatial divisions of a regularly waved line and to the bars of a melody in music.

5. Melody. Every verse has a 'melody,' which is the musical effect of its series of stressed and unstressed

syllables. The stressed and the unstressed syllables of a verse, being primarily arranged in accordance with the law of regular rhythm, are freely varied in intensity of stress, in a manner corresponding to the variations in intensity of the notes in music. This melody, or tune, of a verse must not therefore be regarded as a series of syllables with a beat of equal force on all the verse-stresses. Verses with approximately equal force on all the stresses and an approximately equal reduction of the force of utterance on all the unaccented syllables are comparatively infrequent. The monotony of many such verses would be as inartistic as a melody in music with equally strong emphasis on every beat. In a manner that may be compared with the practice of a musician, the poet secures variety in the melodic movement of successive verses by employing words of great variety of force of utterance both in the accented and in the unaccented places. The prevailing character of the melody of verses is an emotional elevation of the language.

6. Harmony. The term 'harmony' is employed to describe the combined effect of successive verse-melodies. Successive verses are harmonious when they are constructed according to the same rhythmic pattern and maintain the same elevation of emotional suggestion. An unsuitable variation in the rhythm of a verse would disturb its relation to neighboring verses; and a prosaic verse among verses of poetic elevation would be equally inharmonious.

7. Meter. The measure of the rhythm of a verse is called its *meter*. The unit of this measurement is called a *foot*; it is also called a *measure*, because it corresponds to the measure, or bar, in musical notation. To ascertain

the meter of a verse the reader must analyze it into feet (or measures), which represent the successive waves of its rhythm. This analysis leads to the naming of the meter of a verse: (1) according to the number of its feet, as *pentameter*; (2) according to the character of its feet, as *iambic meter* (or *verse*); or (3) according to both the number and the character of its feet, as *iambic pentameter*. It is also very usual to name some forms of the verse according to the number of its syllables: thus, an iambic pentameter, which, in its most exact form, consists of ten syllables, is called a *decasyllabic* verse. All the meters will be named and illustrated below.

8. The foot. The foot (or measure) is a group of syllables that forms one time-unit in the rhythm of a verse (or line). The foot therefore consists of two parts, a stressed part and an unstressed part. These parts correspond to the elevations and depressions of the waved line, and to the accented and unaccented notes of a bar in music. The stressed part of the foot is called the *arsis*; the unstressed part, the *thesis*. The *stress* itself is called the *ictus*. In the notation of the foot the following symbols are employed. The stressed part of the foot, in its usual form of one syllable, is symbolized by the mark $\underline{\quad}$; when it consists of two syllables, by the mark $\cup \times$ (or \cup). Every unstressed syllable of the foot is represented by the mark \times ; if two or more unstressed syllables are used in the place of one syllable, the marks are joined thus, $\times \times$. If one unstressed syllable is used in the place of two, it is represented by the mark \times ; if in the place of three, by the mark \times . If a pause takes the place of one unstressed syllable, it is marked thus, \wedge ; if the pause takes the place of two unstressed syllables (or three, § 17, f), it is marked thus, Δ .

While fávour féd my hópe,||delight with hópe was brought ;
Thought waitéd ón delight,||and spéech did fóllow thought.

SIDNEY, *Astrophel and Stella* (Fifth Song, 1-2)

But even when no break in the sense is apparent the verse reveals a metrical pause, or cesura, at the accustomed place :

As óne for kníghtly gríusts||and fíerce encóunters fítt.

SPENSER, *Faerie Queene* I, i, 1

He séekes out míghty chármes||to tróuble sléepy mínds.

SPENSER, *Faerie Queene* I, i, 36

In later poetry the Alexandrine admits greater freedom of movement, the medial pause being frequently weakened by a sense-pause in other parts of the verse, as by the comma in the following lines :

So mused awhile, entóiled||in woóféd phantasíes.

KEATS, *The Eve of St. Agnes* 288

Yet réigns o'er éarth ; the thírð||among the sóns of líght.

SHELLEY, *Adonais* 36

The spéctre Déath, had hé||substantial pówer to hárm.

BYRON, *Childe Harold* III, xc

In like manner, the *septenary*, a verse of seven feet, requires a cesura regularly after the fourth foot (§ 20) :

The Brúton's thus départéd hénce,||seven kíngdoms hère begun, —
Where díversely in dívers bróils||the Sáxons lóst and wón.

WILLIAM WARNER, *Albion's England* IV, xx

In modern poetry a verse of less than six feet has usually no fixed place for the cesura. In early octosyllabic

verse, however, the tendency favors a metrical pause uniformly after the second foot :

Martial, the things||that do attain
 The happy life||be these, I find :
 The riches left,||not got with pain ;
 The fruitful ground,||the quiet mind ;
 The egall friend,||no grudge, no strife ;
 No charge of rule,||nor governance ;
 Without disease,||the healthful life.

SURREY, *The Means to attain Happy Life*

In decasyllabic verse, also, the early poems show a preference for the cesura after the second foot :

But if my glass||do like my lovely lord,
 We will espy,||some sunny summer's day,
 To look again,||and see some seemly sights.
 Meanwhile, my muse||right humbly doth beseech,
 That my good lord||accept this vent'rous verse,
 Until my brains||may better stuff devise.

GASCOIGNE, *The Steel Glass, Epilogus*

But later poets seek to vary the rhythm of their verse by constantly shifting the position of the cesura, by admitting frequent secondary pauses, and by phrasing occasional lines without any interior pause whatever. Thus the following passage in decasyllabic (iambic pentameter) verse illustrates great freedom in the disposition of the rhythmical phrases :

At once,||as far as Ángel's ken,||he views
 The dismal situation||waste and wild.

A dūngeoŋ hōrribel, || on all sides round,
 As one great furnace flamed; || yet from those flames
 No light; || but rather darkness visible
 Served only to discover sights of woe,
 Régions of sorrow, || doleful shades, || where péace
 And rést can néver dwell, || hope néver comes
 That comes to all, || but torture without end
 Still urges, || and a fiery déluge, || fed
 With ever-burning sulphur unconsumed.

MILTON, *Paradise Lost* I, 59-69

In the anapestic tetrameter the cesura occurs after the second foot or in the thesis of the third. It is, however, a lighter cesura than that of the tumbling verse (§ 22):

The Assyrian came down || like the wolf on the fold,
 And his cohorts were gleaming || in purple and gold;
 And the sheen of their spears || was like stars on the sea,
 When the blue wave rolls nightly || on deep Galilee.

BYRON, *The Destruction of Sennacherib*

O, young Lochinvar || is come out of the west,
 Through all the wide Border || his steed was the best;
 And, save his good broadsword, || he weapon had none,
 He rode all unarmed, || and he rode all alone.
 So faithful in love, || and so dauntless in war,
 There never was knight || like young Lochinvar.

SCOTT, *Lochinvar*

11. *Masculine cesura*. When the cesura follows the stressed syllable (or arsis) of the foot it is called *masculine*.

In iambic and anapestic rhythms the masculine cesura occurs, therefore, at the end of the foot; in trochaic and dactylic rhythms, within the foot, as in the following examples.

Iambic and anapestic :

But where 's the man, || who counsel can bestow,
Still pleased to teach, || and yet not proud to know?
Though learn'd, well-bred; || and though well-bred, sincere;
Modestly bold, || and humanly severe;
Who to a friend || his faults can freely show,
And gladly praise || the merit of a foe?

POPE, *An Essay on Criticism* 631-632, 635-638

As I breathe out this breath, || as I open these arms to the air.

BROWNING, *Saul*

Trochaic and dactylic :

There they are, || my fifty men and women.

BROWNING, *One Word More*

Now had the season returned, || when the nights grow colder
and longer.

LONGFELLOW, *Evangeline* I, 129

12. Feminine cesura : lyric cesura. When the cesura follows an unstressed syllable it is called *feminine*. If the unstressed syllable constitutes a regular part of the thesis, as is usually the case, the cesura is called *lyric*. In iambic and anapestic rhythms the lyric cesura occurs, therefore, within the foot; in trochaic rhythms, at the end of the foot; in dactylic rhythms, either within or at the end of the foot.

Iambic and anapestic :

That such a cursed creature || lives so long a space.

SPENSER, *Faerie Queene* I, i, 31

I cannot rest from travel : || I will drink

Life to the lees.

TENNYSON, *Ulysses*

I have gone the whole round of creation : || I saw and I spoke.

BROWNING, *Saul*

Trochaic :

Where the heart lies, || let the brain lie also.

BROWNING, *One Word More*

Dactylic :

This is the forest primeval. || The murmuring pines and the hemlocks.

Water-lilies in myriads || rocked on the slight undulations.

LONGFELLOW, *Evangeline* Prol. i ; II, 143

13. Feminine cesura : epic cesura. In iambic rhythms a special kind of feminine cesura, called the *epic cesura*, occurs when the unstressed syllable preceding the pause is not the regular thesis, but forms part of the arsis. Such a dissyllabic arsis is said to be resolved (§ 62) :

But how of Cawdor ? || The Thane of Cawdor lives.

SHAKESPEARE, *Macbeth* I, iii, 72

Obey and be attentive. || Canst thou remember ?

SHAKESPEARE, *The Tempest* I, ii, 38

But, for that damned magician, || let him be girt.

Crams, and blasphemés his Feeder. || Shall I go on ?

MILTON, *Comus* 602, 779

Óf the Hercýnian fórest. || Yet, háil to yóu.

WORDSWORTH, *The Prelude* VIII, 215

In thúnder dówn the móuntains; || with ál your míght.

WORDSWORTH, *The Excursion* IV, 499

O'erflówed with gólden colóurs; || an átmosphére.

SHELLEY, *The Zucca* IX, 5

The rócks are clóven, || and thróugh the purple níght.

SHELLEY, *Prometheus Unbound* II, iv, 129

And nótr próacht me; || the éver-sácred cúp.

LANDOR, *A Fiesolan Idyl*

My cúrse, my néphew — || I wíll nótr lé his náme.

TENNYSON, *The Marriage of Geraint* 445

CHAPTER II

ENUMERATION AND ILLUSTRATION OF THE METERS

THE MONOMETER

14. The shortest verse that can reveal an independent rhythm must obviously contain at least two feet, because a single foot, being the smallest unit of measure, cannot of itself produce the rhythm which it measures. The verse of one foot, or the *monometer*, therefore depends for its rhythm on its connection with an adjoining verse, from which it is frequently thrown off, by means of rime, to secure some special effect. In this manner an *iambic monometer* ($\times \text{—}$) is obtained in the following stanza :

Is this a fast, to keep
The larder lean,
And clean
From fat of veal and sheep?

HERRICK, *To keep a True Lent*

But if the monometer does not so obviously form part of an adjoining verse, it may be regarded as an echo or reverberation of the rhythm of the longer verses :

This Relative of mine,
Was she seventy-and-nine
When she died? $\times \times \text{—}$
By the canvas may be seen
How she looked at seventeen,
As a bride. $\times \times \text{—}$

FREDERICK LOCKER-LAMPSON, *To My Grandmother*

The dimeter is most frequently and effectively employed in alternation with other verses :

Still thou art blés^ét, compar^é'd wi' mé!
 The pré^ésent only toucheth thee:
 But, óch! I báckward cást my e^é'e
 On prospécts dréar!
 An' f^éoward, thó I cánná sée,
 I guéss an' féar.

BURNS, *To a Mouse*

(b) **Trochaic dimeter** ($\text{—} \times \mid \text{—} \times$) :

Cóuld I cáttch that
 Nímble tráitor,
 Scórnful Láura,
 Swift-foot Láura,
 Sóon then wóuld I
 Séék avéngement.

CAMPION, 'Anacreontics,' in *Observations in the
 Art of English Poesie*, 1602

In trochaic rhythms a pause (catalexis, § 54) frequently takes the place of the final unstressed syllable of the verse ($\text{—} \times \mid \text{—} \wedge$) :

Ín amáze,
 Lóst I gáze,
 Cán our éyes
 Réach thy síze?

POPE, *To Quinbus Flestrin, The Man-Mountain*

(c) **Anapestic dimeter** ($\times \times \acute{_} \mid \times \times \acute{_}$) :

Overhead, overhead
 Rushes life in a race,
 As the clouds the clouds chase.

GEORGE MEREDITH, *Dirge in Woods*

(d) **Dactylic dimeter** ($\acute{_} \times \times \mid \acute{_} \times \times$) :

Óver the ball of it,
 Peéring and prýing,
 Hów I see ál of it,
 Lífe there, outlýing!

BROWNING, *Pisgah Sights*

To avoid the less common rime of three syllables (§ 36), illustrated in the first and third lines of the above example, the dactylic meters are usually made catalectic (§ 54), the final thesis consisting either of one syllable, or being omitted altogether. Exceptionally the complete final thesis is retained without rime (§ 17, e) :

Éngland my.móther,	$\acute{_} \times \times \mid \acute{_} \times$
Wárdress of wátters,	$\acute{_} \times \times \mid \acute{_} \times$
Búilder of péoples,	$\acute{_} \times \times \mid \acute{_} \times$
Máker of mén, —	$\acute{_} \times \times \mid \acute{_} \Delta$
Hást thou yet léisure	$\acute{_} \times \times \mid \acute{_} \times$
Léft for the Múses?	$\acute{_} \times \times \mid \acute{_} \times$
Héed'st thou the sóngsmith	$\acute{_} \times \times \mid \acute{_} \times$
Fórging the rhyme?	$\acute{_} \times \times \mid \acute{_} \Delta$

WILLIAM WATSON, *England, My Mother*

THE TRIMETER

16. A verse that contains three feet is called a trimeter.

(a) Iambic trimeter ($\times \text{—}$ | $\times \text{—}$ | $\times \text{—}$):

Eight hundred of the brave,
Whose courage well was tried,
Had made the vessel heel,
And laid her on her side.

COWPER, *On the Loss of the Royal George*

(b) Trochaic trimeter ($\underline{\text{I}} \times \mid \underline{\text{I}} \times \mid \underline{\text{I}} \times$):

Mórtal mán and wóman,
 Gó upon your trável !
 Héaven assíst the húman
 Smóothly tó unrável
 Áll that web of páin
 W hérein yé are hólđen.
 Dó ye know our vóices
 Chánting dówn the Gólden?

MRS. BROWNING, *A Drama of Exile* 562-569

In the more usual form of the trochaic trimeter a pause takes the place of the final thesis ($\underline{\times} \times \mid \underline{\times} \times \mid \underline{\wedge}$):

Ask, is Love divine,
Voices all are, Ay.
Question for the sign,
There's a common sigh.

GEORGE MEREDITH, *Ask, Is Love Divine*

(c) Anapestic trimeter:

O well for the fisherman's boy, ✕ ˘ | ✕ ✕ ˘ | ✕ ✕ ˘
 That he shouts with his sister at play! ✕ ✕ ˘ | ✕ ✕ ˘ | ✕ ✕ ˘
 O well for the sailor lad, ✕ ˘ | ✕ ✕ ˘ | ✕ ˘
 That he sings in his boat on the bay! ✕ ✕ ˘ | ✕ ✕ ˘ | ✕ ✕ ˘

TENNYSON, *Break, Break, Break*

Anapestic verse readily admits a foot of two syllables, the anapests making the characteristic movement unmistakable. Thus, the third line of the above example contains only one pure anapest, but the determining rhythm is clearly anapestic.

(d) Dactylic trimeter.

In the usual form of the dactylic trimeter (§ 15, *d*) the final thesis is monosyllabic (˘ ✕ ✕ | ˘ ✕ ✕ | ˘ ✕):

When a man's busy, why, leisure
 Strikes him as wonderful pleasure:
 'Faith, and at leisure once is he?
 Straightway he wants to be busy.

BROWNING, *The Glove*

THE TETRAMETER

17. A verse that contains four feet is called a tetrameter.

(a) Iambic tetrameter (✕ ˘ | ✕ ˘ | ✕ ˘ | ✕ ˘):

How sleep the Brave who sink to rest
 By all their Country's wishes blest!
 When Spring, with dewy fingers cold,
 Returns to deck their hallow'd mould,
 She there shall dress a sweeter sod
 Than Fancy's feet have ever trod.

COLLINS, *Ode*

The iambic tetrameter is one of the most common of English meters. It is frequently called *octosyllabic verse*.

(b) **Trochaic tetrameter** ($\text{—} \times \mid \text{—} \times \mid \text{—} \times \mid \text{—} \times$):

We the fairies blithe and ántic,
Of diménsions nót gígantic,
Though the moonshine móstly keep us
Óft in órchards frísk and peép us.

LEIGH HUNT, *Fairies' Song*

Of all the trochaic meters the tetrameter is the most common. It frequently lacks the final unstressed syllable and is called *heptasyllabic verse* ($\text{—} \times \mid \text{—} \times \mid \text{—} \times \mid \text{—} \wedge$):

Bards of Pássion and of Mírth,
Ye have léft your sóuls on éarth!
Have ye sóuls in héaven too,
Dóuble-lived in régions néw?

KEATS, *Ode*

(c) **Anapestic tetrameter** ($\times \times \text{—} \mid \times \times \text{—} \mid \times \times \text{—} \mid \times \times \text{—}$):

In the mórning of lífe, when its cáres are unkñown,
And its pleásures in álł their bríght lústre begín,
When we líve in a bríght beáming wórld of our ówn,
And the líght that surróunds us is álł from wíthín.

MOORE, *In the Morning of Life*

In its most common form the anapestic tetrameter permits a liberal use of the dissyllabic foot ($\times \text{—}$):

The wíld víne slíps wíth the wéíght of íts léaves,
But the bérried ívy cáches and cleáves
To the límb's that glítter, the féet that scáre
The wólf that fólłows, the fáwn that flíes.

SWINBURNE, Chorus from *Atalanta in Calydon*

(d) Anapestic peonic tetrameter.

In serious poetry peonic verses (§ 9) are not frequent. There is usually some substitution of both iambic and anapestic feet. In *The Galley-Slave* of Kipling this substitution is restricted to the first foot:

Oh, gallant was our galley||from her carven steering-wheel
To her figurehead of silver||and her beak of hammered steel;
The leg-bar chafed the ankle,||and we gasped for cooler air,
But no galley on the water||with our galley could compare!

(e) Dactylic tetrameter ($\text{—} \times \times \mid \text{—} \times \times \parallel \text{—} \times \times \mid \text{—} \times \times$):

Weary way-wanderer,||languid and sick at heart,
Travelling painfully||over the rugged road,
Wild-visaged Wanderer!||God help thee, wretched one!

SOUTHEY, *The Soldier's Wife*

The pure dactylic tetrameter is unusual (§ 15, *d*). The more common form is catalectic ($\text{—} \times \times \mid \text{—} \times \times \mid \text{—} \times \times \mid \frac{\text{—}}{\text{—}} \times$):

Just for a handful of silver he left us,
Just for a riband to stick in his coat —
Found the one gift of which fortune bereft us,
Lost all the others she lets us devote.

BROWNING, *The Lost Leader*

(f) Dactylic peonic tetrameter.

This meter is even more unusual than the anapestic peonic tetrameter. As used by Kipling in the *Dirge of Dead Sisters*, the meter is catalectic (§ 54).

($\text{—} \times \times \times \mid \text{—} \times \parallel \times \times \mid \text{—} \times \times \times \mid \frac{\text{—}}{\text{—}} \times$):

Bóld behind the báttle,||in the ópen camp all-hállowed,
 Pátient, wíse, and mírthful||in the rínged and reeking tówn,
 Thése endured unrésting||till they résted from their lábors —
 Líttle wásted bódiés,||ah, so líght to lower dówn !

THE PENTAMETER

18. A verse that contains five feet is called a pentameter.

(a) **Iambic pentameter** ($\times \text{ } \text{ } | \text{ } \times \text{ } \text{ } | \text{ } \times \text{ } \text{ } | \text{ } \times \text{ } \text{ } | \text{ } \times \text{ } \text{ } :$) :

The Cúrfew tolls the knéll of pártíng dáy,
 The lówíng hérd wínd slówly ó'er the léa,
 The plówman hómeward plóds his weáry wáy,
 And léaves the wórld to dárkness ánd to mé.

GRAY, *Elegy Written in a Country Churchyard*

A pair of rímed iambic pentameters is called an *heroic couplet*:

Whoéver thínks a fáultless píece to see,
 Thínks wát ne'er wás, nor ís, nor e'er sháll be.
 In évery wórkg régård the wríter's énd,
 Sínce nóne cán còmpass móre thán they ínténd.

POPE, *Essay on Criticism* 253-256

The unrimed iambic pentameter is known as *blank verse*:

So áll dáy lóng the nóise of báttle ról'd
 Ámóng the móuntáíns bý the wínter séá ;
 Úntíl Kíng Árthur's táble, mán bý mán,
 Hád fállen in Lýonéss ábout their Lórd,
 Kíng Árthur : thén, becáuse his wóund wás déép,

The bold Sir Bédivére uplifted him,
 Sir Bédivére, the last of all his knights,
 And bore him to a chapel nigh the field.

TENNYSON, *Morte d'Arthur* 1-8

The iambic pentameter is the most common form of English verse.

(b) **Trochaic pentameter** ($\text{—} \times \mid \text{—} \times \mid \text{—} \times \mid \text{—} \times \mid \text{—} \times$):

Rafael made a century of sonnets,
 Made and wrote them in a certain volume
 Dinted with the silver-pointed pencil
 Else he only used to draw Madonnas.

BROWNING, *One Word More*

This is a rare example of unrimed trochaic verse. In the rimed pentameter the verses frequently lack the final unstressed syllable (catalexis, § 54):

Then methought I heard a mellow sound, \wedge
 Gathering up from all the lower ground: \wedge
 Narrowing into where they sat assembled
 Low voluptuous music, winding, trembled.

TENNYSON, *The Vision of Sin*

When rimes occur alternately with stressed and unstressed final syllables a distinctive rhythm is produced:

Hére's my case. Of old I used to love him,
 This same unseen friend, before I knew: \wedge
 Dream there was none like him, none above him, —
 Wake to hope and trust my dream was true. \wedge

BROWNING, *Fears and Scruples*

(c) Anapestic pentameter

$$(\times \times \text{˘} | \times \times \text{˘} | \times \times \text{˘} | \times \times \text{˘} | \times \times \text{˘}):$$

I have góne the whole róund of création: || I sáw and I spóke;
 I, a wórk of God's hánd for that púrpose, || récéived in my bráin
 And pronóunced on the rést of His hándwork — || réturned Him agáin
 His création's áppróval or cénsure: || I spóke as I sáw:
 I réport, as a mán may of God's wórk — || all 's lóve, yet all 's láw.

BROWNING, *Saul* 108-112

The dissyllabic foot ($\times \text{˘}$) frequently takes the place of the pure anapest:

A róundel is wróught as a ríng or a stárbríght spére,
 With cráft of délight and with cúnníng of sóund unsóught,
 That the héart of the héarer may smíle if to pléasure his éar
 A róundel is wróught.

SWINBURNE, *The Roundel*

(d) Dactylic pentameter

$$(\text{˘} \times \times | \text{˘} \times \times | \text{˘} \times \times | \text{˘} \times \times | \text{˘} \times \times):$$

In the usual form of the dactylic pentameter the dissyllabic foot frequently takes the place of the pure dactyl in any part of the line; a pause may also take the place of the final thesis (§ 15, *d*):

Súrely the thóught in a mán's héart hópés or féars Δ
 Nów that fórgétfulness néeds must hére have strícken
 Ánguish, and swéetened the séaled-up spríngs of téars Δ

SWINBURNE, *Recollections*

THE HEXAMETER

19. A verse of six feet is called a hexameter.

(a) **Iambic hexameter**

(× ∟ | × ∟ | × ∟ || × ∟ | × ∟ | × ∟):

The dēw was fálling fást, || the stárs begán to blínk;
I héard a vóice; it sáid, || "Drink, prettý créature, drínk!"

WORDSWORTH, *The Pet Lamb*

If húngr, próverbs sáy, || allúres the wól from wóod,
Much móre the bírd must dáre || a dásh at sómething góod.

BROWNING, *Fifine at the Fair IX*, 1-2

The iambic hexameter is commonly called an *Alexandrine*. In its strict form, as employed by earlier writers, a pause (or cesura) occurs regularly at the middle of the verse; but modern writers vary the position of the pause (§ 10).

(b) **Trochaic hexameter**

(∟ × | ∟ × | ∟ × || ∟ × | ∟ × | ∟ ×):

Time aróse and smóte thee || silént at his wárning.

SWINBURNE, *The Last Oracle*

The final foot is often monosyllabic (catalexis, § 54):

Gód, the sóul of éarth || is kindled wíth thy gráce. Λ

SWINBURNE, *The Last Oracle*

(c) **Anapestic hexameter**

(× × ∟ | × × ∟ | × × ∟ || × × ∟ | × × ∟ | × × ∟):

'Tis the régular pád of the wólves || in pursúit of the lífe in the sledgé!

BROWNING, *Ivan Ivanovitch*

With frequent use of dissyllabic feet :

An army they are : close-packed || they press like the thrust of a wedge :
 They increase as they hunt : for I see, || through the pine-trunks
 ranged each side,
 Slip forth new fiend and fiend, || make wider and still more wide
 The four-footed steady advance. || The foremost — none may pass.

BROWNING, *Ivan Ivanovitch*

(d) **Dactylic hexameter**

($\text{—} \times \times \mid \text{—} \times \times \mid \text{—} \times \times \mid \text{—} \times \times \mid \text{—} \times \times \mid \text{—} \times$) :

This is the forest primeval. || The murmuring pines and the hemlocks,
 Bearded with moss, and in garments green, || indistinct in the twilight,
 Stand like Druids of eld, || with voices sad and prophetic,
 Stand like harpers hoar, || with beards that rest on their bosoms.

LONGFELLOW, *Evangeline*, Prol. 1-4

In this meter, which is usually an imitation of the classical hexameter (§ 24), the last foot is always dissyllabic, the fifth foot almost always trisyllabic, and one or more of the other feet dissyllabic. The place of the cesura is not fixed.

THE HEPTAMETER

20. A verse of seven feet is called a heptameter, or *septenary*. The strict cesura is after the fourth foot (§ 10).

(a) **Iambic heptameter**

($\times \text{—} \mid \times \text{—} \mid \times \text{—} \mid \times \text{—} \parallel \times \text{—} \mid \times \text{—} \mid \times \text{—}$) :

He dried her tears and thus desired : || " Afflict me not, dear wife,
 With these vain griefs. He doth not live, || that can disjoin my life.

CHAPMAN, *The Iliad* VI, 524-525

(b) Trochaic heptameter

($\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$):

Thúnder héaves and hówls ábout them, || líghtning léaps and fláshes
 Hárd at hánd, not hígh in héaven, || búť clóse betwéén the wálls \wedge
 Héaped and hóllowed búť the stórms of óld, || whénce réels and cráshes
 Áll the ráge of áll unbáffled wáves, || thát bréaks and fálls. \wedge

SWINBURNE, *Grace Darling*

The final foot frequently lacks a thesis, as in the alternate lines of the above example, and in each of the following lines:

Lét us swéar an óath, and kéep it || wíth an équal mínd, \wedge
 Ín the hóllow lótos-land || to líve and líe réclíned \wedge
 Ón the hílls líke Góds togéther, || cáreless of mankind. \wedge

TENNYSON, *The Lotos-Eaters*

(c) Anapestic heptameter

($\times \times \text{—}$ | $\times \times \text{—}$ | $\times \times \text{—}$ | $\times \times \text{—}$ || $\times \times \text{—}$ | $\times \times \text{—}$ | $\times \times \text{—}$):

'T is an ugly jób, thóugh, áll the sáme — || a háteful, to háve to deál
 Wíth a cáse of the kínd, wén a wóman 's in fáult: || we sóldíers néed
 nérvés of stéel!

BROWNING, *Martin Relph*

The anapestic heptameter admits dissyllabic feet freely in any part of the line.

(d) Dactylic heptameter

($\text{—} \times \times$ | $\text{—} \times \times$ | $\text{—} \times \times$ | $\text{—} \times$ || \times | $\text{—} \times \times$ | $\text{—} \times \times$ | $\text{—} \times \times$):

Óut of the kíngdom of Chríst sháll be gáthered, || búť ángels ó'er Sátán
 víctoríous,
 Áll thát offéndeth, thát líeth, thát fáileth || to hónor híis náme éver
 glóríous.

Quoted by GOOLD BROWN, *Grammar of English Grammars*, p. 880

This meter is usually catalectic (§ 15, *d*), and is divided at the cesura into two short verses of four and three feet :

Where are the joys I hae met in the morning,
 That danc'd to the lark's early sang?
 Where is the peace that awaited my wand'ring,
 At evening the wild woods amang?

BURNS, *Where are the Joys?*

THE OCTAMETER

21. A verse that contains eight feet is called an octameter.

(a) Iambic octameter

($\times \text{ } \text{—}$ | $\times \text{ } \text{—}$ | $\times \text{ } \text{—}$ | $\times \text{ } \text{—}$ || $\times \text{ } \text{—}$ | $\times \text{ } \text{—}$ | $\times \text{ } \text{—}$ | $\times \text{ } \text{—}$):

Where virtue wants and vice abounds, || there wealth is but a baited
 hook,
 To make men swallow down their bane, || before on danger deep they
 look.

Quoted by WILLIAM WEBBE in his *Discourse of English Poetrie*

(b) Trochaic octameter

($\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ || $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$ | $\text{—} \times$):

Beams of noon, like burning lances, || through the tree-tops flash and
 glisten.

WHITTIER, *The Slaves of Martinique*

A more frequent form lacks the final thesis :

Comrades, leave me here a little, || while as yet 't is early morn ; \wedge
 Leave me here, and when you want me, || sound upon the bugle-horn. \wedge

TENNYSON, *Locksley Hall*

(c) **Anapestic octameter**

($\begin{smallmatrix} \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \\ \times & \times & \text{—} \end{smallmatrix}$):

Ere frost-flower and snow-blossom faded and fell,||and the splendor
of winter had passed out of sight,
The ways of the woodlands were fairer and stranger||than dreams
that fulfil us in sleep with delight.

SWINBURNE, *March*

(d) **Dactylic octameter**

($\begin{smallmatrix} \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \\ \text{—} & \times & \times \end{smallmatrix}$):

With frequent dissyllabic feet (§ 15, d):

Onward and onward the highway runs||to the distant city, impatiently
bearing
Tidings of human joy and disaster,||of love and of hate, of doing and
daring!

LONGFELLOW, *The Golden Legend IV*

With lack of final thesis:

Man is selfish, and seeketh pleasure||with little care of what may
betide. Δ

LONGFELLOW, *The Golden Legend IV*

TUMBLING VERSE

22. 'Tumbling verse' has been accepted as the name of that particular verse that has descended, through a long tradition, from the native Anglo-Saxon system of versification. In its modern form as tumbling verse the original pattern has been much changed, under the influence of the regular meters, which are all based on the principles adopted in early times from foreign sources, chiefly French.

The Anglo-Saxon verse is stichic and alliterative. The complete line is divided by a structural pause into first and second 'half-lines.' Each half-line has two verse-stresses (long in quantity, $_$ or \curvearrowright); and the two half-lines are bound together by the alliteration of some of the stressed syllables (§ 32). Either or both of the stressed syllables of the first half-line must alliterate with the first stressed syllable of the second half-line. The number and distribution of the unstressed syllables is varied in accordance with five distinct types of the rhythm of the half-line. These types may be represented in the following manner, with the thesis dotted where the number of syllables is variable. Three dots indicate the thesis that may be most freely expanded; a single dot indicates expansion within lower limits; and an inclosed mark (\times) is placed where a thesis does not belong to the strictest form of the rhythm.

TYPE A, $_ \times \dots | _ \times$

TYPE B, $\dots \times _ | \cdot \times _$

TYPE C, $\dots \times _ | \curvearrowright \times$

TYPE D, $_ (\times) | _ \curvearrowright \times$; and $_ (\times) | _ \times _$

TYPE E, $_ \curvearrowright \times | _$

The rhythm of the last three types may be illustrated thus:

C, The \times chains $\acute{\times}$ rattled.

D, Foe, fierce-mooded \times .

E, Land-chiefs \times belov'd.

\times And \times of the \times sword-terrors.

Mighty \times men-ruler.

Fierce-mooded \times foe.

In Middle English times this system of versification was much changed. Alliteration became excessive and inorganic (that is, no longer restricted to the proper syllables), and it ultimately ceased to bind the two half-lines

into a unit. Even when the alliteration was used organically the rhythm tended to be restricted to forms derived from types *A* and *B*. The rhythm of type *C* became feeble, and the rhythm of types *D* and *E* degenerated into a movement beginning and ending with a stress. A closer adherence to the system than was usual is found in *The Destruction of Troy*, as in the following lines (the second line shows vowel alliteration):

Maístur in mágeste,||maker of Áll
 Éndles and ón,||éver to last!
 Now, gód, of thi gráce||graúnt me thi hélp,
 And wysshe me with wít||this wérke for to énd.

Vnwar of our wérkes||wete us not thére.
 That other párt of our pupull||put we in thré;
 Néstor with a nómbur||of nóble men áll,
 Fáre shall before||the forward to lede.

In *Piers the Plowman* the alliteration is often excessive; it may also be neglected. The line is often lengthened, giving a free and rambling effect:

A dépe dale binéthe,||a dóngeon there-inne,
 With dépe dyches and dérke||and dredful of sight.
 A faire féld ful of fólke||fónde I there bytwéne.

Prologus 15-17

To make mércy for his mís-dedes||bitwene gód and his sóul.
 And wryngynge he zede with the físte,||to wréke hymself he thouzte.

Passus V, 73, 84

King Horn is composed in short verses of two accents each, representing the Middle English tradition of the old rhythms. But rime is adopted, and alliteration is reduced to the function of occasionally holding together the two verse-stresses :

Alle beón he blíthe
 That tó my song lythe!
 A sáng ihc schal you sínge
 Of Múrray the kíng.

King Horn 1-4

Following the Middle English tradition, tumbling verse continues in both long lines and short lines. The stronger structural cesura after the first half-line differentiates this measure from the anapestic tetrameter (§ 17, c):

For though my rýme be ragged,
 Tattered and jagged,
 Rúdely rayne beáten,
 Rústy and moughte éaten,
 If ye take well therewíth,
 It hath ín it some pyth.

SKELTON, *Colin Clout*

Must not the world wénd||in his cómmun còurse,
 From góod to bádd,||and from bádde to wórse,
 From wórse unto that||is wórst of ál,
 And then retúrne||to his fórmer fáll?
 Whó will not suffer||the stórmy tíme,
 Whére will he líve||tyll the lústy príme?

SPENSER, *The Shepheard's Calender; Februarie* 11-16

So, free from danger, || free from fear,
 They cross'd the court : || right glad they were.
 And Christabel || devoutly cried
 To the lady || by her side ;
 " Praise we the Virgin || all divine,
 Who hath rescued thee || from thy distress ! "
 " Alas, alas ! " || said Geraldine,
 " I cannot speak || for weariness."

COLERIDGE, *Christabel*

Coleridge unconsciously reverted to tumbling verse ; but a conscious attempt to reproduce the original rhythm has been made by translators of Anglo-Saxon poems :

Áthelstan King,
 Lord among Earls,
 Bracelet-bestower and
 Baron of Barons,
 Hé with his brother,
 Édmund Átheling,
 Gáining a lifelong
 Glóry in battle,
 Sléw with the sword-edge
 Thére by Brunanburh,
 Brake the shield-wall,
 Héw'd the lindenwood,
 Hack'd the battleshield,
 Sóns of Édward || with hammer'd brands.

TENNYSON, *Battle of Brunanburh*

Much it behóveth
 Each one of mórtals,
 That hé his soul's jóurney
 Ín himself pónder,
 How déep it may bé.
 When Déath cómeth,
 The bónds he bréaketh
 By wích were únited
 The sóul and the bódy.

LONGFELLOW, *The Soul's Complaint against the Body*

Some translators of the *Beowulf* have attempted to reproduce, with more or less completeness, the effect of the original rhythms:

This éarly díscóvered
 The máster of malice,||that in míddle-earth's régions,
 'Neath the wíhole of the héavens,||no hánd-grapple gréater
 In ány man élse||had he éver encóuntered.

J. L. HALL, *Beowulf* XII, 40-43

Seízéd then its cháin-hilt,||the Scýldings' chieftain,
 bóld and báttle grim,||brándished the sórd,
 réckless of lífe,||and so wráthfully smóte
 that it grípped her néck||and grásped her hárd,
 her bóne-rings bréaking:||the bláde píerced thróugh
 that fáted-one's fíesh:||to fíoor she sánk.
 Blóody the bláde:||he was blítie of his déed.

F. B. GUMMERE, *The Oldest English Epic* pp. 91-92

CLASSICAL METERS IMITATED IN ENGLISH

23. The study of Latin and Greek poetry has naturally enough suggested the possibility of imitating the meters and stanzas of classical antiquity. This suggestion was most potent in the days of Spenser, when some scholars, persuaded of the supreme excellence of the forms of classical poetry, inveighed against rime as being "barbarous and rude," and strongly urged that English versification should be made to conform to the principles of 'quantitative' meters. This imitation was, however, not uniform in aim. Some poets attempted to write verses in which 'quantity' or duration of the syllables was to determine the meter of the rhythm, irrespective of the word-accents. Others aimed at reproducing the effect of foreign meters without giving up the native accentual principles. A third variety of imitation is characterized by a compromise between the extremes of the first and the second. These three classes of imitation may therefore be designated quantitative, accentual, and quantitative-accentual.

24. Imitations of the classical hexameter. The classical dactylic hexameter is a verse of six feet composed of quantitative dactyls (— ∪ ∪) and spondees (— —), in conformity with the following scheme:

— ∪ ∪ | — ∪ ∪ | — || ∪ ∪ | — ∪ ∪ | — (∪) | — ∪

A cesura occurs normally in the middle of the third foot. In the last two feet the word-accent coincides with the rhythmical (quantitative) stress; in the other feet the word-accent is always partly in conflict with the rhythmical stress. An illustration of this purely quantitative form of the hexameter in English verse is found in the following lines by James Spedding:

$\frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \parallel \text{ — } | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \text{ — }$
 Verses so modulate, so tuned, so varied in accent,
 $\frac{\text{—}}{\text{—}} \cup \cup \cup | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \parallel \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \text{ — }$
 Rich with unexpected changes, smooth, stately, sonorous.

From *Reviews and Discussions*, p. 327

Verses of strict quantitative meter, however, have never been successful in English poetry. The function of word-accent (primary and secondary) in the marking of rhythm has excluded the possibility of conventional rules for syllabic quantity. The most popular adaptation of the classical hexameter substitutes an accentual dactyl for the quantitative dactyl; an accentual trochee for the quantitative spondee. The last two feet of this accentual hexameter correspond more closely to the classical model than do the first four feet, which contain a larger proportion of dactyls. The purely accentual dactylic hexameter is therefore classified under regular English meters (§ 19, *d*).

The third form of the dactylic hexameter represents a compromise between accent and quantity. The rhythmically long syllables bear the word-accent, but trochees in which the thesis is a heavy syllable reproduce the effect of classical spondees. The number of dactyls is therefore less than in the purely accentual hexameter :

$\frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \parallel \cup | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \text{ — }$
 Then as a pine upon Ida, when southwest winds blow landward.

KINGSLEY, *Andromeda*

$\frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \parallel \text{ — } | \frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \text{ — }$
 School-boys, school-girls soon, with slate, portfolio, satchel.

CLOUGH, *The Bothie of Tober-na-Vuolich*

$\frac{\text{—}}{\text{—}} \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \parallel \text{ — } | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \cup \cup | \frac{\text{—}}{\text{—}} \text{ — }$
 But thou movest alone; who darest to wander beside thee.

WILLIAM TAYLOR, Paraphrase of OSSIAN'S *Hymn to the Sea*

25. Imitations of classical lyrical meters. Two of the classical lyrical meters, the Sapphic and Alcaic stanzas, imitated in English, are defined and illustrated elsewhere (§§ 104, 105). Two important forms of the non-stanzaic meters are the elegiac couplet and the Phalæcean (or hendecasyllabic) meter.

26. *The elegiac continuous couplet.* The elegiac continuous couplet is composed of a dactylic hexameter and a so-called dactylic pentameter, which is, however, a special form of the hexameter, lacking the thesis after the cesura and at the end of the line. This second line of the couplet may also be regarded as consisting of two parts, each having three feet (a 'tripody'), with the omission of the final thesis. The arsis at the middle of the verse is regarded as prolonged so as to occupy the time of the missing thesis, and is marked thus, \lrcorner . The scheme of the couplet is therefore as follows :

$$\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$$

Tennyson attempts a quantitative imitation of this meter in the following lines:

$$\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$$

Up springs hexameter, with might as a fountain arising,
Lightly the fountain falls, lightly the pentameter.

These verses were suggested by a more freely accentual form by Coleridge (a translation from Schiller):

$$\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$$

In the hexameter rises the fountain's silvery column;
In the pentameter aye falling in melody back.

The following are good accentual imitations :

Is it religion? I ask me; || or is it a vain superstition?

Slavery abject and gross? || service, too feeble, of truth?

Is it an idol I bow to, || or is it a god that I worship?

Do I sink back on the old, || or do I soar from the mean?

CLOUGH, *Amours de Voyage* I, Epilogue

Dorothy goes with her pails || to the ancient well in the courtyard,

Daily at grey of morn, || daily ere twilight at eve;

Often and often again || she winds at the mighty old windlass,

Still with her strong red arms || landing the bucket aright.

A. J. MUNBY, *Dorothy*

Swinburne's *Hesperia* is also accentual, but the thesis of the third foot of the second line is restored. Anacrusis (§ 53) is also occasionally allowed :

Out of the golden remote || wild west, where the sea without shore is,

Full of the sunset, and sad, || if at all, with the fulness of joy,

As a wind sets in with the autumn || that blows from the regions of stories,

Blows with a perfume of songs || and of memories beloved from a boy.

27. Phalæcean meter (hendecasyllabic). The Phalæcean verse of antiquity (not strictly lyrical, but epigrammatic) is a trochaic pentameter with a cyclic dactyl (or 'resolved' arsis) for the second foot. A spondee is frequent in the place of the first trochee; Catullus also admits a short stressed syllable at the beginning of the verse. The regular scheme is therefore

$\underline{\text{—}}\text{—} | \text{—}\text{—}\text{—} | \underline{\text{—}}\text{—} | \text{—}\text{—}\text{—} | \underline{\text{—}}\text{—}$

An approximately quantitative imitation of this meter is attempted by Sidney in his *Phaleuciades* in the *Arcadia* :

Reáson, téll me thy mind, if hère be reáson,
 Ín this strange violence, to máke resístance,
 Whère sweet gráces erect the stately bánnér
 Óf Virtúe's regiment, shíníng in hárnèss
 Óf Fortúne's diadéms, by Beáuty mustèred :
 Sáy, then, Reáson, I sáy, what ís thy còunsèl?

In these verses the quantitative stress of *violence*, *Virtue's*, *regiment*, *shining*, *Fortune's*, and *diadems* is in 'conflict' with the primary word-accent (cf. secondary word-accent, § 43, c). The "Phaleuciacks" of A. W. in *Davison's Poetical Rhapsody* (Bullen's ed. II, 38, 44, 76) are also approximately quantitative. There are several instances of 'conflict' in the first of these, but none in the second and none in the third, which is as follows :

Wísdom warns me to shún that ónce I sóught for,
 And in tíme to retire my hásty footstèps :
 Wísdom sént from ábove, not éarthly wísdom :
 Lóng, too lóng have I slépt in éase unéasy ;
 Ón false worldly relíef my trúst repósing :
 Héalth and weáld in a boat, no stèrn, nor áncor ;
 Bóld and blínd that I wás, to séa be-tákíng,
 Scarce from shóre had I láunched, when áll ábout me,
 Wáves líke hílls díd áríse, tíll hélp from Héavén
 Bróught my shíp to the pórt of láte repéntance.

Tennyson's imitation, also, shows no conflict of stresses ; but the second ictus of *indolent* is effective in suggesting

an unusual movement. The poet declares it to be "All in quantity"; more strictly it is quantitative-accentual:

Ó you chórus of índolént réviewers,
 Írrésponsíble, índolént réviewers,
 Lóok, I cóme to the tést, a tíny póem,
 Áll compósed in a méter of Catúllus;
 Áll in quántity, cáreful of my mótion,
 Líke the skáter on íce that hárdly béars him,
 Lést I fáll unawáres before the péople,
 Wáking láughter in índolént réviewers.
 Shóuld I flóunder aw híle without a túmble,
 Thró' this métrífícátion of Catúllus,
 Théy shóuld spéak to me nó't without a wélcóme,
 Áll that chórus of índolént réviewers.
 Hárd, hárd, hárd is it, ónly nó't to túmble,
 Só fantástical ís the dáinty méter.

Hendecasyllabics

In Swinburne's *Hendecasyllabics* the rhythm is frankly accentual:

Ín the mónth of the lóng déclíne of róses,
 Í, behólding the súmmer déad before me,
 Sét my fáce to the seá, and jóurneyéd sílent,
 Gázíng éagerly whére above the seá-márk,
 Fláme as fíerce as the férvid éyes of líons
 Hálf dívided the éyelíds of the súnset;
 Tíll I héard as it wére a nóise of wáters
 Móvíng trémulous únder féet of ángels
 Múltítudínous, óut of áll the héavens.

CHAPTER III

THE QUALITY OF SOUNDS AS AN ELEMENT IN THE MELODY OF THE VERSE

TONE-COLOR

28. The difference in the sounds of any vowels, such as *a* and *o*, is due to a difference in what is called sound-quality, or tone-quality, or tone-color. This difference in quality of the sound of the vowels is of the same nature as the difference perceived in the sound of the same note, such as middle *C*, when produced on different instruments, as, for example, the piano and the violin. By an extension of the exact meaning of the word 'tone,' the consonants also are regarded as differing from each other in quality, or tone-color.

29. **Onomatopœia.** In the melody of a verse much depends upon the effect produced by the quality of its sounds. It is clear that in lines like the following the poet has aimed to produce a very definite effect by the quality of the vowels and the consonants :

The moan of doves in immemorial elms,
And murmuring of innumerable bees.

TENNYSON, *The Princess* VII, 206-207

Here the combination of sounds is in each word strongly suggestive of the sense. The effect of the key-words *moan* and *murmuring*, which sound like what they signify, is prolonged and intensified by a succession of words

containing similar vowel and consonant sounds. This agreement of sound and meaning is called *onomatopœia*. It occurs unmistakably in such imitative words as *buzz*, *hum*, *hiss*, *rattle*, *clash*, and the like. The following lines are also more or less onomatopoetic:

And with sharp shrilling shriekes doe bootlesse cry.

With dreadfull noise and hollow rombling rore.

SPENSER, *Faerie Queene* I, v, 23; II, xii, 25

Double, double toil and trouble;

Fire burn and cauldron bubble.

SHAKESPEARE, *Macbeth* IV, i, 11-12

To bellow through the vast and boundless Deep.

Clashed on their sounding shields the din of war.

Brushed with the hiss of rustling wings. As bees

In springtime, . . .

MILTON, *Paradise Lost* I, 177, 668, 768

. . . the river sloped

To plunge in cataract, shattering on black blocks

A breadth of thunder.

TENNYSON, *The Princess* III, 274-275

The bare black cliff clang'd round him, as he based

His feet on juts of slippery crag that rang

Sharp-smitten with the dint of armèd heels —

TENNYSON, *Morte d'Arthur* 188-190

There was a rustling that seemed like a bustling

Of merry crowds justling at pitching and hustling;

Small feet were pattering, wooden shoes clattering,

Little hands clapping and little tongues chattering.

BROWNING, *The Pied Piper of Hamelin*

A tap at the pane, the quick sharp scratch

And blue spurt of a lighted match.

BROWNING, *Meeting at Night*

30. Vowel and consonantal tone-color. Verses that produce a marked onomatopoeitic effect are exceptional; they represent a special employment of tone-color. But obviously the melody of every verse derives a peculiar character or 'coloring' from the sound of the words; and in the best poetry this coloring is felt to be especially appropriate to the mood of the thought. The power of association has invested the sounds of certain words with so peculiar a significance that they tend to awaken definite moods or states of feeling. The word *royal*, for example, is not in any sense onomatopoeitic, yet by reason of its open and resonant quality it is felt to be strongly suggestive of the pomp and splendor of kings. A passage in which the tone-color is prevailingly like that of *royal* may therefore be expected to produce a corresponding effect:

High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, . . .

MILTON, *Paradise Lost* II, 1-5

The effects of tone-color are not, however, restricted to verses in which the sounds of certain words are more or less onomatopoeitic or suggestive. Even when no single word may be recognized as the key-word of the passage, the poet may so group the vowel and consonant sounds as to produce a pleasing and appropriate melody. The sounds of certain letters have thus gained a peculiar significance in the expression of particular moods of thought. The prevalence of heavy vowels, like *oo* (gloom), *o* (more), *ow* (brow), *aw* (awe), produces a very different effect from the prevalence of light vowels, like *i* (trip), *e* (fret), *a* (tattle),

e (sweet). So, too, with the sounds of the consonants. For example, *l, m, n, r, z* tend to prolong and give flow and resonance to the melody; the consonants *t, d, p, b, k, g* are favorable to tugging and explosive effects; and *s* or *sh* may have either a softening or a harsh and hissing effect :

And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

WORDSWORTH, *Ode on Intimations of Immortality*

Of pure ablution round earth's human shores.

KEATS, *His Last Sonnet*

Thou hadst a voice whose sound was like the sea.

WORDSWORTH, *Milton*

For so the whole round earth is every way
Bound by gold chains about the feet of God.

TENNYSON, *Morte d'Arthur* 254-255

The league-long roller thundering on the reef.

TENNYSON, *Enoch Arden*

Shatter your leaves before the mellowing year.

MILTON, *Lycidas*

The weariness, the fever, and the fret.

KEATS, *Ode to a Nightingale*

Trip no further, pretty sweeting;
Journeys end in lovers meeting.

SHAKESPEARE, *Twelfth Night* II, iii, 43-44

. . . and she comes

In shape no bigger than an agate-stone.

Drawn with a team of little atomies.

Her whip of cricket's bone, the lash of film.

SHAKESPEARE, *Romeo and Juliet* I, iv, 55, 57, 63

Ye tools and toys of tyranny, adieu.

BEATTIE, *The Minstrel* II

The complete melodic effect of the tone-color of a poetical passage will thus be found to depend upon the prevailing character of its sounds. Exact analysis is of course impossible, but the following stanzas will serve to illustrate the combination of vowel and consonant sounds that are prevailingly (a) easy and flowing, (b) closed and hard:

- (a) And still she slept an azure-lidded sleep,
 In blanchèd linen, smooth and lavender'd,
 While he forth from the closet brought a heap
 Of candied apple, quince, and plum, and gourd;
 With jellies soother than the creamy curd,
 And lucent syrups, tinct with cinnamon;
 Manna and dates, in argosy transferr'd
 From Fez; and spicèd dainties, every one,
 From silken Samarcand to cedar'd Lebanon.

KEATS, *The Eve of St. Agnes* xxx

- (b) They had not ridden far, when they might see
 One pricking towards them with hastie heat,
 Full strongly arm'd, and on a courser free,
 That through his fiersnesse fomed all with sweat,
 And the sharpe yron did for anger eat,
 When his hot ryder spurd his chauffed syde;
 His looke was sterne, and seemed still to threat
 Cruell revenge, which he in hart did hyde;
 And on his shield *Sans loy* in bloody lines was dyde.

SPENSER, *Faerie Queene* I, iii, 33

SOUND-QUALITY AS A STRUCTURAL ELEMENT

31. The term tone-color has been employed to denote certain more or less subtle effects of sound-quality in the melody of verses. The more definite structural uses of sound-quality in the art of versification are classified under the accepted names of (1) alliteration, (2) assonance, and (3) rime. These three devices are varieties of *rime* in its

wider sense. In versification, rime, as a comprehensive term, means an agreement in the sounds of two or more words. When two or more words, like *wood* and *wild*, agree in their initial sounds, the agreement is called *alliteration* (or initial rime); when two or more words, like *strike* and *grind*, agree in the sounds of their medial vowels, the agreement is called *assonance* (or medial rime); when two or more words, like *right* and *fight*, agree in the sounds of their vowels and the consonants that follow, the agreement is called *rime* (or end-rime).

32. Alliteration. *Alliteration* is a repetition of the same initial consonant or consonant sound, or a sequence of initial vowel sounds that may or may not be identical, in two or more accented syllables that occur in close succession, as in *thread, throne; fresh, flame; have, hold; angel, ever, eager, eye.*

In Anglo-Saxon poetry alliteration is employed both to emphasize some of the syllables that bear the ictus and to unite the two half-lines, which are always separated by a cesura, into the larger rhythmic unit of a complete line. In Middle English poetry alliteration is used with less strictness, but it usually serves to mark the ictus and to unite the two halves of the verse (§ 22):

In a sómer sésón||whan sóft was the sonne,
 I shópe me in shróudes||as I a shépe wére,
 In hábite as an hérmité||unhóly of wérkes,
 Went wýde in this wórld||wóndres to héré.

LANGLAND, *Piers the Plowman*, Prologus 1-4

In modern English poetry alliteration has less structural value; it is usually employed to secure some special

emphasis or embellishment. The same initial rime (*a*) may extend through the entire verse (or through successive verses); (*b*) it may be restricted to any part of the verse; (*c*) different parts of the verse may have different initial rimes; (*d*) two different initial rimes may be disposed in an interlocked order, as *abab* or *abba*, which is called cross alliteration:

- (*a*) And devils to adore for deities.

MILTON, *Paradise Lost* I, 373

The carved angels, ever eager-eyed.

KEATS, *The Eve of St. Agnes*

When only the ledger lives, and when only not all men lie.

TENNYSON, *Maud* I, ix

The full streams feed on flower of rushes,
Ripe grasses trammel a travelling foot,
The faint fresh flame of the young year flushes
From leaf to flower and flower to fruit.

SWINBURNE, *Atalanta in Calydon*

- (*b*) And witch the world with noble horsemanship.

SHAKESPEARE, *1 Henry IV* IV, i, 110

Amazed the gazing rustics ranged around.

GOLDSMITH, *The Deserted Village*

Or like stout Cortez when with eagle eyes.

KEATS, *On First Looking into Chapman's Homer*

So flash'd and fell the brand Excalibur.

TENNYSON, *Morte d'Arthur*

That I may watch at leisure if he leers.

BROWNING, *The Bishop Orders his Tomb*

- (*c*) With stealing steps, yet forward feet to fraud.

With Dutchkin doublets, and with jerkins jagged?

GASCOIGNE, *The Steel Glass* 9, 31

Pilots of the purple twilight, dropping down with costly bales.

TENNYSON, *Locksley Hall*

May make my heart as a millstone, set my face as a flint.

TENNYSON, *Maud* I, viii

(*d*) I shut my glass before you gazed your fill.

GASCOIGNE, *The Steel Glass*

And foorth they passe, with pleasure forward led.

In hast unto his lord, where he him left afore.

SPENSER, *Faerie Queene* I, i, 8, 44

Musing full sadly in his sullein mind.

SPENSER, *Faerie Queene* I, ix, 35

The melodic effect of double and cross alliteration, (*c*) and (*d*), is often more pleasing than the excessive repetition of the same initial rime, which may be fatally suggestive of Shakespeare's satiric exaggeration of alliteration:

Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast.

A Midsummer Night's Dream V, i, 147-148

33. Assonance. *Assonance* (or medial rime) is the agreement in the vowel sounds of two or more words, when the consonant sounds preceding and following these vowels do not agree. Thus, *strike* and *grind*, *hat* and *man*, 'rime' with each other according to the law of assonance. In words of two or more syllables, not only the vowels of the principal or accented syllables, but also the vowels of the syllables that follow, must be thus 'rimed,' as in *drifted*, *finger*; *blackness*, *dances*. When the final unaccented syllables are identical or rimed, as in *roaming*, *floating*; *drifted*, *winged*, assonance approaches the character of imperfect rime.

As a structural element assonance is found in early French and Spanish verse. In English poetry its place is taken by rime (end-rime). The following examples of assonance in modern poetry are therefore exceptional. In the case of the *Spanish Gipsy* the author is believed to have imitated Spanish versification:

Maiden, crowned with glossy blackness,
 Lithe as panther forest-roaming,
 Long-armed naiad, when she dances,
 On a stream of ether floating, —
 Bright, O bright Fedalma!

Form all curves like softness drifted,
 Wave-kissed marble roundly dimpling,
 Far-off music softly wingèd,
 Gently rising, gently sinking, —
 Bright, O bright Fedalma!

GEORGE ELIOT, *The Spanish Gipsy* I

And we say that repose has fled
 Forever the course of the river of Time,
 That cities will crowd to its edge
 In a blacker, incessanter line.

ARNOLD, *The Future*

34. Rime. *Rime*, in the more restricted sense in which the term is generally used, is the agreement in the final sounds of two or more words. The riming word usually consists of three parts: (a) the sounds that precede the accented vowel; (b) the accented vowel; (c) the sounds that follow the accented vowel. A perfect rime requires the parts that precede the accented vowel to be unlike in sound, while the accented vowel and the parts that follow it must be identical in sound. Thus, *st-a-r* rimes with *sp-a-r*; *m-ai-den* with *l-a-den*; *t-e-nderly* with *sl-e-nderly*.

35. Masculine rimes. Rimes are called masculine when only one syllable rimes with another. Masculine rimes are frequently monosyllabic words, as in

All that I *know*
 Of a certain *star*
 Is, it can *throw*
 (Like the angled *spar*)
 Now a dart of *red*,
 Now a dart of *blue*;
 Till my friends have *said*
 They would fain see, *too*,
 My star that dartles the red and the *blue*!

BROWNING, *My Star*

But dissyllabic words with the accent on the final syllable, and polysyllabic words with a secondary accent on the final syllable, also furnish examples of masculine rime:

A land of settled govérnment,
 A land of just and old renówn,
 Where Freedom slowly broadens down
 From precedent to précedént.

TENNYSON, *You ask me, why*

36. Feminine rimes. Rimes are called *feminine* when they consist of more than one syllable. The most common form of feminine rime is dissyllabic (double rime); it is usually a dissyllabic word with the principal accent on the first syllable:

Straight mine eye hath caught new *pleasures*,
 Whilst the landskip round it *measures*.
 With wanton heed and giddy *cunning*,
 The melting voice through mazes *running*.

MILTON, *L'Allegro* 69-70, 141-142

Sometimes, however, the rime is part of a polysyllabic word; sometimes it consists of two words:

Chorus Hýmenéal,
Or triumphant chaunt,
Matched with thine, would *bé all*
But an empty vaunt,
A thing wherein we feel there is some hidden want.

SHELLEY, *To a Skylark*

Feminine rime of three syllables (triple rime) is far less common than double rime; its use generally displays technical ingenuity. It is therefore confined almost exclusively to poems of a humorous, satiric, or grotesque nature. Sometimes, however, it is used with genuinely serious effect:

When the liquor's out why clink the *cánnikin*?
I did think to describe you the *pánic in*
The redoubtable breast of our master the *mánnikin*,
And what was the pitch of his mother's *yéllowness*,
How she turned as a shark to snap the spare-rib
Clean off, sailors say, from a pearl-diving Carib,
When she heard, what she called the flight of the *féloness*.

BROWNING, *The Flight of the Duchess*

Touch her not *scórnfully*;
Think of her *móurnfully*,
Gently and *húmanly*;
Not of the *stáins of her*,
All that *remaíns of her*
Now is pure *wómanly*.

HOOD, *The Bridge of Sighs*

37. Identical rimes. When the consonants that precede the accented vowel of the riming parts are identical in sound, as in *blood* and *blood*, *blue* and *blew*, *see* and *sea*, *like* and *alike*, *main* and *remain*, the rimes are called *identical*. Identical rimes are extremely rare in English verse. They are sometimes an intentional repetition of a word, as in

"See, see, the sunken pile of wood,
Sister Helen,
Shines through the thinned wax red as *blood*!"
"Nay now, when looked you yet on *blood*,
Little Brother?"

ROSSETTI, *Sister Helen*

More frequently, however, the riming words though identical in sound are different in meaning. The effect is seldom pleasing :

Holland, for all that I can *see*,
May e'en as well be termed the *sea*.

POPE, *Lines to Lord Bathurst*

For some were hung with arras green and *blue*,
 Showing a gaudy summer-morn,
 Where with puff'd cheek the belted hunter *blew*
 His wreathed bugle-horn.

TENNYSON, *The Palace of Art*

When one of the riming words contains a prefix the identical rime is somewhat less noticeable:

Will thirty seasons render plain
Those lonely lights that still *remain*,
Just breaking over land and *main*?

TENNYSON, *The Two Voices*

38. Imperfect rimes. The poets exercise a marked freedom in varying from the strict requirements of rime,

and employ inexact or imperfect rimes, of which the following classes are the most common:

(a) In the largest class of imperfect rimes the riming vowels differ slightly in sound quality:

The blessed damozel leaned out
From the gold bar of *Heaven*;
Her eyes were deeper than the depth
Of waters stilled at *even*.

ROSSETTI, *The Blessed Damozel*

But when the moon was very *low*,
And wild winds bound within their cell,
The shadow of the poplar fell
Upon her bed, across her *brow*.

TENNYSON, *Mariana*

Round the long park, across the *bridge*,
The cold lamps at the pavement's *edge*.

ROSSETTI, *Jenny*

Not in the crises of events,
Of compass'd hopes, or fears *fulfill'd*,
Or acts of gravest consequence,
Are life's delight and depth *reveal'd*.

PATMORE, *The Spirit's Epochs*

Sister, my sister, O soft light swallow,
Though all things feast in the spring's guest-chamber,
How hast thou heart to be glad thereof yet?
For where thou fliest I shall not follow,
Till life forget and death *remember*,
Till thou remember and I forget.

SWINBURNE, *Itylus*

(b) In a smaller class of imperfect rimes the final consonants differ slightly in sound-quality:

Why, if man rot in dreamless *ease*,
Should that plain fact, as taught by *these*,
Not make him sure that he shall *cease*?

TENNYSON, *The Two Voices*

And as it came on towards him, with its *teeth*
 The body of a slain goat did it tear,
 The blood whereof in its hot jaws did *seethe*,
 And on its tongue he saw the smoking hair.

MORRIS, *The Lady of the Land* 470-473

(c) When the final consonants of the riming syllables or the final unaccented syllables differ more widely in sound-quality, the imperfect rime approaches the nature of assonance

(§ 33):

And not by eastern windows *only*,
 When daylight comes, comes in the light,
 In front, the sun climbs slow, how *slowly*,
 But westward, look, the land is bright.

CLOUGH, *Say not the Struggle nought Availeth*

"For oh," say the children, "we are *weary*,
 And we cannot run or leap;
 If we cared for any meadows, it were *merely*
 To drop down in them and sleep."

MRS. BROWNING, *The Cry of the Children*

From the bank and from the *river*
 He flash'd into the crystal *mirror*,
 'Tirra lirra,' by the *river*
 Sang Sir Lancelot.

TENNYSON, *The Lady of Shalott*

For, all day, we drag our burden *tiring*
 Through the coal-dark, underground;
 Or, all day, we drive the wheels of *iron*
 In the factories, round and round.

MRS. BROWNING, *The Cry of the Children*

(d) Sometimes the imperfect rime is made exact by a special or poetic license in pronunciation:

O'er rough and smooth she trips along,
 And never looks *behind*;
 And sings a solitary song
 That whistles in the *wind*.

WORDSWORTH, *Lucy Gray*

39. Interior rimes. The chief structural function of rime is to mark the end of the verse. It may also be used, however, within the verse, and is then known as *interior rime*. Interior rime is of three kinds: (a) cesural, or leonine rime, dividing the verse into two shorter rhythmical wholes; (b) regularly recurrent rime within a rhythmical phrase; (c) sporadic rime, without definite structural effect:

(a) I bring fresh *showers*||for the thirsting *flowers*,

From the seas and the streams;

I bear light *shade*||for the leaves when *laid*

In their noonday dreams.

From my wings are *shaken*||the dews that *waken*

The sweet buds every one,

When rocked to *rest*||on their mother's *breast*,

As she dances about the sun.

SHELLEY, *The Cloud*

The fair breeze *blew*,||the white foam *flew*,

The furrow follow'd free:

We were the *first*||that ever *burst*

Into that silent sea.

COLERIDGE, *The Ancient Mariner*

(b) Then *up* with your *cup*||till you stagger in speech,

And *match* me this *catch*||though you swagger and screech,

And *drink* till you *wink*,||my merry men each.

For, though hours be late,||and weather be foul,

We'll drink to the health||of the bonny, bonny owl.

SCOTT, *Goldthred's Song* (from *Kenilworth*)

England, *queen* of the waves whose *green*||inviolat girdle enrings
thee round,

Mother *fair* as the morning, *where*||is now the place of thy foemen
found?

Still the *sea* that salutes us *free*||proclaims them stricken, acclaims
thee crowned.

SWINBURNE, *The Armada*

This you call wisdom? Thus you add
 Good unto good *again*, in *vain*?

Let the mere star-fish in his vault
 Crawl in a wash of *weed*, *indeed*,

But what's whole, can increase no more,
 Is dwarfed and dies, since *here's* its *sphere*.

BROWNING, *D's Aliter Visum*

(c) With silken coats and caps and golden rings,
 With *ruffs* and *cuffs* and fardingales and things.

SHAKESPEARE, *The Taming of the Shrew* IV, iii, 55-56

Through many a dark and dreary vale
 They passed, and many a region dolorous,
 O'er many a frozen, many a fiery Alp,
 Rocks, caves, lakes, *fens*, bogs, *dens*, and shades of death.

MILTON, *Paradise Lost* II, 618-621

. . . some magician's art,
Armed thee or *charmed thee* strong, which thou from Heaven
 Feign'd'st at thy birth was given thee in thy hair.

MILTON, *Samson Agonistes* 1133-1135

Thus *wrangled*, *brangled*, *jangled* they a month,
 — Only on paper, pleadings all in print.

BROWNING, *The Ring and the Book* I, 241-242

CHAPTER IV

THE SCANSION OR MEASUREMENT OF THE VARIOUS METERS

SCANSION AND THE READING OF VERSES

40. *Scansion* is the measured reading of verses. It may be compared with the 'first reading' of music. In the 'first reading' of a musical composition the score is usually followed somewhat mechanically, the attention being chiefly occupied with the exact time-values and accents of the individual notes. With each repetition of the reading it will gradually become more free and expressive. This is the common experience, also, in reading both prose and verse. After the style and method of the composition have become familiar, the grace of appropriate expression will naturally be added according to the appreciation and skill of the reader. The mechanical reading of a verse, according to its metrical structure, is sometimes called 'routine scansion'; it shall here be called simply 'scansion.'

A monosyllabic line like

Through wóod, through wáste, o'er híl, o'er dále, his róam,
Paradise Lost IV, 538,

at once discloses its scansion to be iambic; and its most mechanical reading would result in making all the unaccented syllables equally light or short, and all the accented syllables equally heavy or long. But even such a line can be read in a more expressive way by modulating the time

and the stress of the syllables according to a less mechanical melody; but the regular position of the stresses will, of course, be kept unchanged. Monosyllabic lines in iambic verse are, however, usually not so simple in structure as the above example; for not infrequently the thesis consists of a word that is quite as significant as a corresponding arsis, and the reader must then discriminate between the usual prose stress and the alternate rhythmical stress. Thus, in the verses,

O'er bó^g or stee^p, through stráit, rou^{gh}, dên^{se}, or rár^e,
With hé^ad, han^ds, wíⁿgs, or fé^et, pursú^es his wá^y,

Paradise Lost II, 948-949,

the prose reading would reveal little difference in time and stress between *rough* and the corresponding words *strait* and *dense*, or between *hands* and the corresponding words *head* and *wings*; but since *rough* and *hands* occur in the thesis, while *strait*, *dense*, *head*, and *wings* are in the arsis, a correct reading of these verses must make clear the distinction by a perceptible reduction of the time and stress of *rough* and *hands*. When, however, the monosyllabic words in a series, such as the above, occur in properly placed pairs, the alternate stresses demanded by measured rhythm seemingly become more natural, as in the line,

Rocks, cá^ves, lak^es, féⁿs, bog^s, dén^s, and shá^des of dé^ath.

Paradise Lost II, 621

Sometimes the thesis consists of a significant modifier that may equal or even exceed in importance of meaning the corresponding arsis:

In váⁱn fáⁱr cheé^ks were fú^rrow'd wí^th hó^t té^ars.

BYRON, *Childe Harold* III, xx, 2

The words in the thesis demanding special attention as to meaning may even be italicized by the poets themselves; thus,

There *is* no *effort* on *my* brow.

ARNOLD, *Morality*

Thou hadst *one* aim, *one* business, *one* desire.

ARNOLD, *The Scholar Gipsy* 152

But this importance of meaning belongs strictly to the prose-sense, or logical significance of the words, and must be subordinated to the demands of the rhythm of the verse. The poet always arranges the words of a verse with definite reference to rhythm, and his verses must therefore be 'scanned,' or read metrically, according to the adopted rhythm, and not according to the emphasis that his words would receive if read as prose. Poetry is therefore to be read as poetry, not as prose.

ACCENT AND ICTUS

41. Since poetry is to be read as poetry, not as prose, the deviations of the ictus (or rhythmical stress) from the word-accent and the sentence-emphasis of prose constitute an important element in versification.

42. Primary word-accent. One of the syllables of a word is always distinguished from the others by a prominence in pronunciation. This prominence is secured by what is called the primary word-accent, and the syllable receiving it is said to be 'accented.' Thus the first syllable of *houses* is accented, and the second syllable is 'unaccented.' The usual effect of an accented syllable is that of increased force of utterance; secondary effects, such as length or duration of the syllable or a change of

pitch, may or may not in some degree accompany the force of utterance. The usual effect of an unaccented syllable is that of diminished or suppressed force of utterance.

43. Secondary word-accent. When a word is composed of two independent words the word-accent of the second word is subordinated to that of the first, as in *gólð-smíth*, *hóuse-tòp*. This subordinate accent has therefore less force of utterance than the primary word-accent and more than the unaccented syllable. There are therefore three grades of word-accent : (1) the primary word-accent ; (2) the secondary accent ; (3) the stress of the unaccented syllable. These three grades of word-accent occur in this order in such a word as *líght-hóuses*.

The second member of compound words has often been reduced from the rank of an independent word to that of a mere suffix. Thus, the Anglo-Saxon adjectives *gód-líc* and *énde-lêas* are compounded of two independent words, but the second member of each is now a suffix. These suffixes, however, still retain the secondary word-accent : *góodlî*, *éndlêss*, although easily regarded as unaccented in prose utterance.

Every secondary word-accent is available for ictus. As in the case of suffixes derived from compounds, this accent belongs to other significant terminations. Both classes are represented in the following incomplete list :

- able, -ble, as in *commendable*, *innumerable*, *voluble*.
- age, as in *visage*, *language*.
- ance, -ence, as in *romance*, *silence*.
- ant, -ent, as in *verdant*, *content*, *continent*.
- dom, as in *wisdom*, *freedom*.
- en, as in *golden*, *wooden*, *maiden*.
- er, as in nouns of agency, *butcher*, *fisher*, *lover*.
- er, as in nouns of relationship, *father*, *mother*, *brother*.

- er*, as in comparative adjectives, *longer*, *sweeter*.
- est*, as in superlative adjectives, *choicest*.
- ess*, as in *process*, *mistress*.
- fast*, as in *steadfast*.
- fold*, as in *threefold*, *manifold*.
- full*, as in *blissful*, *doubtful*.
- hold*, as in *household*, *threshold*.
- hood*, as in *manhood*, *childhood*.
- ing*, as in *loving*, *watching*, *blessing*, *cunning*.
- ish*, as in *selfish*, *vanquish*, *furnish*.
- less*, as in *careless*, *restless*.
- ling*, as in *darling*, *hireling*, *shilling*.
- ly*, as in *earthly*, *lightly*.
- ment*, as in *judgment*, *argument*.
- ness*, as in *kindness*, *witness*.
- or* (-*our*), as in *confessor*, *favor* (*favour*).
- ous*, as in *glorious*, *victorious*.
- ow*, as in *sorrow*, *window*.
- ship*, as in *friendship*, *lordship*.
- ward*, as in *homeward*, *onward*.
- wise*, as in *likewise*, *otherwise*.
- y*, as in *body*, *worthy*, *many*.

Certain inflectional syllables are sometimes also accented as significant terminations, and therefore take the ictus ; of these the most prominent are the plural termination *-es* of words ending in an *s*-sound (*s*, *ce*, *x* = *ks*, etc.), the *-est* and *-eth* of the present indicative of the verb, and the *-ed* of past tenses and of participles. In the case of adverbial and prepositional compounds the accent is easily shifted from one syllable to the other. The poets therefore sometimes use the following stresses : *among*, *amid*, *against*, *before*, *between*, *upon*, *within*, etc. In the scansion of the following verses it will be seen how the poets at discretion employ the secondary accent of compounds and of terminations for ictus, or verse-stress.

(a) *Illustrations of the use of the secondary accent of substantive compounds for ictus:*

For his *eyesight* him faylèd lóng ygó.

SPENSER, *Faerie Queene* I, viii, 30

That Í may back to Áthens by *daylight*.

SHAKESPEARE, *A Midsummer Night's Dream* III, ii, 433

And, in my midst of sórrow ánd *heart-grief*.

MILTON, *Samson Agonistes* 1339

Then downwards from the stéep hill's édge

They tracked the footmarks smáll;

And through the bróken hawthorn hédge,

And by the lóng *stone-wall*.

WORDSWORTH, *Lucy Gray*

"Why look'st thou só?" — "With my *cross-bow*
I shot the Álbátross."

COLERIDGE, *The Ancient Mariner* 81-82

The néxt but swept a lóne *hillside*,

Where heath and férn were wáving wide.

SCOTT, *The Lady of the Lake* V, x, 23-24

His cold *fireside* and álienated hóme.

SHELLEY, *Alastor* 76

O brightest of my children dear, *earth-born*

And sky-engénder'd, Són of Mýsteries!

KEATS, *Hyperion* I, 309-310

O sóft embalmer of the stíll *midnight*!

KEATS, *To Sleep*

(b) *Illustrations of the use of the secondary accent of derivative and inflectional endings for ictus:*

And séeing héer so sweet and séerviceáble.

TENNYSON, *The Marriage of Geraint* 393

But to héer héart, héer héart was volúblé.

KEATS, *The Eve of St. Agnes* 204

Which of us who beholds the bright surfaíce.

Created thee, in the imáge of Gód.

MILTON, *Paradise Lost* VI, 472; VII, 527

That it endúres outráge, and dólorous daýs.

SWINBURNE, *Atalanta in Calydon*

The sún is not so bright as thy viságe.

ROSSETTI, *Sonnet from Guido Cavalcanti* II

Or máy the sóul at ónce in á green plaín

Stoop thróugh the spráy of sóme sweet lífe-fóuntain.

ROSSETTI, *The House of Life*, "The One Hope"

O gólden tóngued Románce, with sérene lúte!

KEATS, *On Sitting Down to Read King Lear Once Again*

Not cónversánt with mén or mánners múch.

COWPER, *The Task* III, 24

It is too páltry, súch a tránsferéce.

BROWNING, *The Ring and the Book* VI, 75

Is to their fárfthest cávern's sent.

.

Parts of a síngle cóntinént!

ARNOLD, *Switzerland: To Marguerite*. — Continued

He réad the fírst three línés of the *conténts*.

BYRON, *The Vision of Judgment* CII, 4

Of Hís and Thy *kingdóme*, thy sónnés invest.

DONNE, *Holy Sonnets* xvi

And with that wóman *clósetéd* for hóurs!

TENNYSON, *The Princess* III

So lét me síng of námes *remémbéréd*,

Because they, líving nó, can né'er be déad.

WILLIAM MORRIS, *The Earthly Paradise*,
"An Apology" 18-19

Should Íseult wásh him ás his *hánd-máiden*.

SWINBURNE, *Tristram of Lyonesse* I

Or chirps the *grásshopper* one good-night caról móre.

BYRON, *Childe Harold* III, lxxxvi, 9

So sád as Í, though ál things sádden hér.

Toward wóm I lóok as lóoks the *súnflower*.

SWINBURNE, *The Complaint of Lisa*

And só to árms, victórióus *fáther*.

SHAKESPEARE, *2 Henry VI* V, i, 211

To thínk but nóblý óf my *grándmothér*.

SHAKESPEARE, *The Tempest* I, ii, 119

Shy *tráffickers*, the dárk Iberíans cóme.

ARNOLD, *The Scholar Gipsy* 249

This hóly páir, such *ínfluxés* of gráce.

SOUTHEY, *The Curse of Kehama* XIII, 144

In *offices* of *tenderness*, and *pay*.

TENNYSON, *Ulysses*

Bribed with large *promises* the *mén* who *served*.

TENNYSON, *The Marriage of Geraint* 453

Such *solitude* before *choicest* *society*.

MILTON, *Paradise Regained* I, 302

And felt a *greater fear* than *fear* of *death*,

A *greater pain* than that *love threateneth*.

I will not *grant* for *love*, and *grey-winged Death*

Meanwhile *above* our *folly hovereth*.

WILLIAM MORRIS, *The Death of Paris*, 249-250, 375-376

And then add *soul* and *heighten* them *threefold*?

BROWNING, *Fra Lippo Lippi* 214

Clothed in *white samite*, *mystic*, *wonderful*.

TENNYSON, *Morte d'Arthur* 159

And *gather up* all *fancifullest* *shells*.

KEATS, *Endymion* I, 271

A *dwelling-place*, a *great stronghold*

Unto the *cozening gods* of *old*.

WILLIAM MORRIS, *The Ring given to Venus*

Craft or *manhood*, with *foes* what *reck*s it *which*?

SURREY, *Æneid* II, 500

And *roam'd* the *world* with that *wild brotherhood*.

ARNOLD, *The Scholar Gipsy* 38

Now, my *co-mates* and *brothers* in *exile*.

SHAKESPEARE, *As You Like It* II, i, 1

My fáther lived a mány yéars agóne
 Lord of this lánd, máster of ál *cunníng*,
 Who ruddy góld could draw from out grey stóne
 And gáther weálth from mány an úncouth thínq.

WILLIAM MORRIS, *The Lady of the Land* 267-270

The hátefull *méssengers* of héavy thínqs,
 Of déath and dólour télling sád *tídíngs*.

SPENSER, *Faerie Queene* II, 7, 23

Of *háltíngnéss* and báffled *shórt-comíng*,
 Of prómise únfulfilled, of éverythínq.

C. ROSSETTI, *This Life is Full of Numbness and of Balk*

But this was ónly *wíng-fláppíng* — not flíght.

PHILIP JAMES BAILEY, *Festus* XV, 26

Ácorns rípe *down-páttéríng*
 Whíle the áutumn breezes síng.

KEATS, *To Fancy* 65-66

And *colóurléss*, and líke the wíther'd móon.

TENNYSON, *Morte d'Arthur* 213

Even móre than wén I trípped *líghtly* as they.

WORDSWORTH, *Ode on Immortality* 193

Nor píerce *ány* bríght éye
 That wánderéth *líghtly*.

PEELE, *David and Bethsabe* I, 9-10

Yet yéars, and tó rípe yéars *judgmént* máture.

MILTON, *Paradise Regained* III, 37

Griefe óf good míndes, to sée *goodnésse* dísgráced.

SPENSER, *Visions of the Worlds Vanitie* I, 8

The *weariness*, the *féver*, and the *fret*.

KEATS, *Ode to a Nightingale* 23

Between his *tútors*, *confessor*, and *móther*.

BYRON, *Don Juan* I, xlix, 8

The *humid corridors* behold.

ARNOLD, *The Grande Chartreuse*

As *pearls* from *diamonds* dropp'd. In *brief*, *sorrow*

Would be a *rarity* most *belov'd*, if *all*

Could so *becóme* it.

SHAKESPEARE, *King Lear* IV, iii, 24-26

Were unto him *companionship*; they *spáke*.

BYRON, *Childe Harold* III, xiii, 6

The *library*, where *tract* and *tóme*.

ARNOLD, *The Grande Chartreuse*

So *nóbody* arrived on *shóre* but *him*.

BYRON, *Don Juan* II, cvi, 8

He shall keep nothing *praiseworthy*, nor *die*.

SWINBURNE, *Atalanta in Calydon*

Many of these secondary accents belong to words of French origin. When these words were first adopted in English the French word-accent of the last syllable was observed. This foreign word-accent was, however, gradually shifted to the first syllable, in conformity with the native practice; but variation of the word-stress between the first and the last syllable has, to some extent, continued to the present, and the poets have at all times been free to choose either stress for ictus. This relates to such

words as *áspect*, *aspéct*; *áccess*, *accéss*; *éxile*, *extle*; *fórtune*, *fortúne*; *príncess*, *princéss*; *nátur*e, *natúre*; *réndér*, *rendér*; *vánquish*, *vanquísh*; *vírtue*, *virtúe*; *vísage*, *viságe*; and many others :

With rich *treasures* this *gay* ship *fraighted* was.

SPENSER, *The Visions of Petrarch* II

Who knows on whom *fortune* would then have smiled.

SHAKESPEARE, *2 Henry IV* IV, i, 133

From that placid *aspect* and meek regard.

MILTON, *Paradise Regained* III, 217

Instructed that to God is no *access*.

MILTON, *Paradise Lost*, XII, 239

Then closed her *access* to the wealthier farms.

TENNYSON, *Aylmer's Field* 501

Is *success* still attendant on desert?

BROWNING, *The Ring and the Book* V, 1413

An *amber* scent of odorous *perfume*.

MILTON, *Samson Agonistes* 720

Better *pictures* of vice, teach me *virtue*.

DONNE, *Satires* IV, 72

But to *vanquish* by wisdom *hellish* wiles!

MILTON, *Paradise Regained* I, 175

Lest they should seem *Princesses* in disguise.

BYRON, *Don Juan* II, cxxiv, 2

(c) *Illustrations of the occasional verse-accents of adverbial and prepositional compounds:*

I loved a love once, fairest *among* women.

CHARLES LAMB, *The Old Familiar Faces*

The blackbird *amid* leafy trees.

WORDSWORTH, *The Fountain*

Weigh thy opinion *against* Providence.

POPE, *Essay on Man* I, 114

Still glorious *before* whom awake I stood.

MILTON, *Paradise Lost* VIII, 464

Dissension *between* hearts that love!

MOORE, *Alas! How Light a Cause May Move*

O God, have Thóu no mércy *úpon* mé!

COVENTRY PATMORE, *If I Were Dead*

At léngth I saw a lády *wíthin* cáll.

TENNYSON, *A Dream of Fair Women* 85

44. Secondary accent of prefixes. A secondary accent available for ictus is also to be recognized on many prefixes, chiefly verbal, which may be represented by the following partial list:

com-, con-, as in *commune, confess.*

co-, as in *cohere.*

circum-, as in *circumvent.*

de-, as in *deceive, design, dethrone.*

dis-, as in *discharge, disguise.*

ex-, as in *expect, expire.*

mis-, as in *mistake, misplace.*

per-, as in *perceive, persuade.*

pre-, as in *prefer, prevent.*

re-, as in *response, replied.*

sub-, as in *subscribe.*

sur-, as in *survey.*

trans-, as in *transfer, transcend.*

un-, as in *unbend, unveil.*

Examples :

Terrible words she *communes* with, and turns.

SWINBURNE, *Atalanta in Calydon*

Yet you would say, "I *confess* any thing."

SHELLEY, *Cenci* V, ii, 56

With whom I *converse* day by day.

SOUTHEY, *Stanzas Written in His Library*

For fashion's sake, that *deceives* nobody.

BROWNING, *The Ring and the Book* V, 499

Nor do I think she *designed* any thing.

SHELLEY, *Cenci* II, i, 160

The spirit from behind this *dethroned* sense.

MRS. BROWNING, *Aurora Leigh* 582

In silence listening, like a *dévout* child.

COLERIDGE, *To William Wordsworth*, 95

Invisible, no *discreet* judge provokes.

BROWNING, *The Ring and the Book* I, 1074

How; dead! he only sleeps; you *mistake*, brother.

SHELLEY, *Cenci* IV, iv, 56

Rocking her *obscure* body to and fro.

ARNOLD, *In Utrumque Paratus*

Their scent, and rustle down their *perfum'd* showers.

ARNOLD, *The Scholar Gipsy* 27

And *perspective* it is best painter's art.

SHAKESPEARE, *Sonnets* xxiv, 4

Another clipt her *profuse* locks, and threw

SHELLEY, *Adonais* 93

To the clear seat and *remote* throne of souls.

SWINBURNE, *Atalanta in Calydon*

Then did my *response* clearer fall.

TENNYSON, *The Two Voices* 34

It is too paltry, such a *transference*.

BROWNING, *The Ring and the Book* VI, 75

Some country nook, where o'er thy *unknown* grave.

Outside the Western Straits; and *unbent* sails.

ARNOLD, *The Scholar Gipsy* 138, 247

Which at this season, with their *unripe* fruits.

WORDSWORTH, *Tintern Abbey*

45. Other varieties of verse-stress. In the scansion of many verses all, or nearly all, the metrical stresses fall on the same syllables that are naturally more or less emphasized if the verses be read as prose. But the reading of poetry as poetry shows at once that the poets do not exclusively employ the accents and emphasis of prose sentences and phrases. The verse-stresses must fall in such a regular succession, according to rhythm, as would be intolerable in continuous prose. In the artistically rhythmic use of the language the poet is free to place the verse-stresses with characteristic variance from the demands of prose-emphasis. This characteristic variance is obvious, as has been shown above, in the use of secondary word-accents as verse-stresses; but it also affects the stress of grammatical combinations of words other than compounds, and the

stress of phrases and of relational words, such as prepositions, conjunctions, and the articles.

46. *The verse-stress of grammatical combinations.* The natural prose-stresses of such grammatical combinations as adjective and noun, article and noun or adjective, subject or object and verb, verb and adverb, etc., do not always coincide with the stresses required by the rhythm of the verse. As in the case of the secondary accents, the rhythm must determine the intention of the poet with reference to the verse-stresses of these combinations, as in the following lines:

But she in *thé* calm *dépths* her way could take,
Where *ín* bright *bówers* immortal forms abide.

SHELLEY, *The Witch of Atlas* lxiii, 6-7

The sailors *shé* saw cradled on the waves,
And *thé* dead lulled within their dreamless graves.

SHELLEY, *The Witch of Atlas* lxiv, 7-8

Young Love should *téach* Time, in his own gray style.

SHELLEY, *Epipsychidion* 55

A *yét*-warm *córpse*, and *yét* unburiable.

TENNYSON, *Gareth and Lynette* 80

In words, as fashions, *thé* same *rúle* will hold.

POPE, *Essay on Criticism* 333

And that she fear'd she was not *á* true wife.

TENNYSON, *The Marriage of Geraint* 114

Noiseless as fear in *á* wide wilderness.

KEATS, *The Eve of St. Agnes* 250

On *thy* *bald* *awful* *head*, O *só* *vrán* *Blanc*!

Down *those* *precipitous*, *black*, *jagged* *rocks*.

COLERIDGE, *Hymn Before Sunrise in the Vale of Chamouni* 3, 42

— then Sohrab threw

In *turn*, and *full* struck Rústum's shield: *sharp* *rang*,

The *iron* *plates* *rang* *sharp*, but *turn'd* the *spear*.

ARNOLD, *Sohrab and Rustum* 402-404

47. *The verse-stress of relational words.* The relational words, prepositions and conjunctions, are often placed under the ictus of the verse. The poet thus secures a variation from the prose movement of the words of his phrases, and a more sustained and elevated movement for the melody of the verse. These verse-stresses also give a more subtle indication of the relation between the elements of the thought:

I heard a thousand *blended* *notes*,

While *in* a *grove* I *sate* *reclined*,

In *that* *sweet* *mood* when *pleasant* *thoughts*

Bring *sad* *thoughts* *to* the *mind*.

WORDSWORTH, *Spring*

Fled are those *times* when, *in* *harmonious* *strains*,

The *rustic* *poet* *praised* his *native* *plains*.

CRABBE, *The Village* I, 7-8

Enlights the *present*, *and* shall *warm* the *last*;

Though *each* may *feel* *increases* *and* *decays*,

And *see* now *clearer* *and* now *darker* *days*.

POPE, *Essay on Criticism* 403-405

Upon the summit *of* a craggy ridge.
 Through field or forest *with* the maid we love.
 But now there opened *on* me other thoughts
 Of change, congratulation, *or* regret.

WORDSWORTH, *Prelude* I, 370; XIII, 123; IV, 239-240

And silk mask *in* the pocket *of* the gown.

BROWNING, *The Ring and the Book* VI, 1876

All stood aloof, and *at* his partial moan
 Smiled *through* their tears; well knew that gentle band
 Who *in* another's fate now wept his own;
 As *in* the accents *of* an unknown land,
 He sung new sorrow; sad *Urania* scanned
 The Stranger's mien, and murmured: "Who art thou?"
 He answered not, but *with* a sudden hand
 Made bare his branded *and* ensanguined brow,
 Which was like Cain's or Christ's—Oh! that it should be so!

SHELLEY, *Adonais* xxxiv

VARIATIONS IN THE POSITION OF THE RHYTHMICAL STRESS

48. The facility with which normally unstressed words and syllables receive a reduced form of rhythmical stress makes it possible to maintain great regularity in the position of the ictus without reducing the verse to lifeless monotony. There are, however, two places in an iambic line where the position of the ictus may be varied; namely, (*a*) at the beginning of the line; and (*b*) after a cesura.

49. Initial inversion. The most frequent form of inversion, sometimes called 'trochaic substitution,' occurs in the first foot, before the iambic movement of the line sets in. The usual effect of an initial inversion is to give special emphasis to the first word of the line. It is, however, possible in many instances to read these lines with the first verse-stress at the regular place, since the second syllable often has the secondary word-accent and is therefore available for ictus (§ 43). The movement of the line is thus more sustained in poetic elevation. The 'conflict' between the word-accent of the first syllable and the verse-stress of the second syllable is commonly described as a 'hovering' of the stress; by this is meant that the first foot is especially elevated by an almost equal degree of stress on both its syllables. In the following examples the marked inversions do not therefore in all cases necessarily represent the intention of the poet:

Full many a glorious morning have I seen
 Flatter the mountain-tops with sovereign eye,
 Kissing with golden face the meadows green,
 Gilding pale streams with heavenly alchemy.

SHAKESPEARE, *Sonnets* xxxiii

Better to reign in Hell than serve in Heaven.
 Grovelling and prostrate on yon lake of fire.
 Anguish and doubt and fear and sorrow and pain.
 Millions of Spirits for his fault amerced.
 Hurling defiance toward the vault of Heaven.

MILTON, *Paradise Lost* I, 263, 280, 558, 609, 669

Thy thunder, conscious of the new command,
 Rumbles reluctant o'er our fallen house;
 And thy sharp lightning in unpractised hands
 Scorches and burns our once serene domain.

KEATS, *Hyperion* 60-63

Stabb'd through the heart's affections to the heart!
 Seethed like the kid in its own mother's milk!
 Kill'd with a word worse than a life of blows!

TENNYSON, *Merlin and Vivien* 866-868

Higher than wistful eagle's horny eye
 Ever unclosed for, 'mid ancestral crags.

Flatter his dotage and defraud the heirs.

BROWNING, *The Ring and the Book* I, 1342-1343; II, 58

This inversion, however, may be systematically employed, without variation, to secure a special melodic effect. Thus, in F. W. H. Myers's *St. Paul* every verse begins uniformly with the inverted foot:

Lét no man think that sudden in a minute
 Áll is accom'plished and the work is done; —
 Thóugh with thine éarliest dawn thou shouldst begin it
 Scarce were it énded in thy setting sun.

Óh the regrét, the struggle and the failing!
 Óh the days désolate and useless years!
 Vóws in the níght, so fierce and unavailing!
 Stúngs of my sháme and passion of my tears.

50. Cesural inversion. In iambic verses the 'trochaic substitution' may also occur at a point within the line, after a well-marked cesural pause. But here, too, as in the case of 'initial inversion,' the intention of the poet cannot always be known with certainty. The 'hovering' of the stress (§ 49) will perhaps, in many instances, produce the intended movement, since the verse-stress at the regular place obviates a disturbance of the regular rhythm in the latter part of the verse:

Of the Sun's throne: || pálace and pyramíd.

SHELLEY, *Ode to Liberty* iii

With crimson sílk — || cressets from the seréne.

SHELLEY, *Witch of Atlas* liii

Múch have I seen and knówn; || cíties of mén.

TENNYSON, *Ulysses*

Nay, ánsWER mé: || stánd and unfold yourself.

SHAKESPEARE, *Hamlet* I, i, 2

Wáiting revénge. || Cruél his éye, but cást.

Fréquent and full. || Áfter short sílence then.

MILTON, *Paradise Lost* I, 604, 797

Awáke him nó! || súrely he takes his fill.

SHELLEY, *Adonais* vii

How hé, — || háving a cáuse to tríumph wíth.

BROWNING, *The Ring and the Book* I, 1137

VARIATIONS IN THE NUMBER OF THE SYLLABLES OF THE VERSES

51. Although the typical verse of every meter contains a fixed number of syllables, many verses will be found to vary from this type. The chief variations in the number of the syllables are due to (*a*) direct attack, (*b*) anacrusis, (*c*) catalexis, (*d*) feminine ending, (*e*) resolution of arsis and thesis, (*f*) contraction and slurring, and (*g*) pauses.

52. **Direct attack.** In iambic and anapestic verses the initial thesis is sometimes omitted, so that the movement begins on a stressed syllable, thus giving the effect of trochaic or dactylic rhythm until the regular movement of the line sets in. This characteristic beginning of the verse-melody is here called 'direct attack'; it is also known as 'initial truncation':

Tówered cíties pleáse us then,
Ánd the búsy húm of mén,
Where thróngs of kníghts and bárons bóld,
In weéds of peáce, high tríumph hóld.

MILTON, *L'Allegro*

Nów, I gáin the móuntain's brów,
Whát a lándskip líes below!
No clóuds, no vápours íntervéne,
Bút the gáy, the ópen scéne
Dóes the fáce of náture shów,
In álł the húes of héaven's bów!

DYER, *Grongar Hill*

To a lady in his shield.

From the bank and from the river
He flash'd into the crystal mirror.

She look'd down to Camelot.

TENNYSON, *The Lady of Shalott* 79, 105-106, 115

Sooner or later I too || may passively take the print
Of the golden age — why not? || I have neither hope nor trust;
May make my heart as a millstone, || set my face as a flint,
Cheat and be cheated, and die: || who knows? we are ashes and dust.

TENNYSON, *Maud*, Part I, I, viii

53. Anacrusis. Anacrusis designates an 'upward beat' at the beginning of trochaic and dactylic verse-melodies, which is not required by the foot-measure of the rhythm. It consists of one or two unstressed syllables that are therefore introductory to the meter and not a regular part of it. In modern poetry anacrusis is not frequent:

When the stars threw down their spears,
And: watered heaven with their tears,
Did He smile His work to see?
Did: Hé who made the lamb make thee?

BLAKE, *The Tiger*

Músic, when soft voices die,
Vibrates in the memory —
Ódours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
 Are: heaped for the belovèd's bed;
 And: so thy thoughts, when thou art gone,
 Love itself shall slumber on.

SHELLEY, *To* —

Who was her father?
 Who was her mother?
 Had she a sister?
 Had she a brother?
 Or: was there a dearer one
 Still, and a nearer one
 Yet, than all other?

THOMAS HOOD, *The Bridge of Sighs*

Blot out his name, then, record one lost soul more,
 One: task more declined, one more foot-path untrod,
 One: more devil's-triumph and sorrow for angels,
 One: wrong more to man, one more insult to God!
 Life's night begins: let him never come back to us!

BROWNING, *The Lost Leader*

54. Catalexis. Catalexis is the cutting off of the final unstressed syllable or syllables of trochaic and dactylic verses. On account of the preponderance of masculine rimes almost all trochaic rimed verse is catalectic (§ 15, *d*). There is no essential difference between a single trochaic catalectic verse and a corresponding iambic verse with direct attack (§ 52); in all cases the meter of a particular verse is determined by the prevailing rhythm of the other verses of the poem:

Tell me not, in mournful numbers,
 Life is but an empty dream! — ^
 For the soul is dead that slumbers,
 And things are not what they seem. ^

LONGFELLOW, *A Psalm of Life*

Warriors and chiefs! should the shaft or the sword ^
 Pierce me in leading the host of the Lord, ^
 Heed not the corse, though a King's, in your path: ^
 Bury your steel in the bosoms of Gath! ^

BYRON, *Song of Saul before his Last Battle*

In some forms of trochaic verse catalexis is used throughout. The most frequent example of this is the trochaic tetrameter catalectic, sometimes called heptasyllabic verse (§§ 17, *b* ; 69).

55. Feminine ending. When an unrimed verse that should regularly end with a stress, as in iambic and anapestic meters, admits an additional syllable (sometimes two; rarely three) after the last stress, it is said to have a 'feminine ending.' In the case of rimed verses this ending becomes the feminine rime (§ 36). The feminine ending is most frequent in dramatic poetry.

Admired *Miranda*!

Indeed the top of admiration! worth
 What's dearest to the world! Full many a *lady*
 I have eyed with best regard, and many a time
 The harmony of their tongues hath into *bondage*
 Brought my too diligent ear: for several *virtues*
 Have I liked several women; never *any*
 With so full soul, but some defect in her
 Did quarrel with the noblest grace she owed
 And put it to the foil: but you, O you,
 So perfect and so peerless, are *created*
 Of every creature's best!

SHAKESPEARE, *The Tempest* III, i, 37-48

That durst dislike his reign, and, me *preferring*.

MILTON, *Paradise Lost* I, 102

That shone within his soul, he went, *pursuing*.

Mingling its solemn song, whilst the broad *river*.

one silent nook

Was there. Even on the edge of that vast *mountain*.

SHELLEY, *Alastor* 493, 567, 573-574

56. Contraction and slurring. When two syllables are crowded into the arsis or thesis of a dissyllabic foot, they are usually made up of vowels or consonants that contract more or less easily so as to be pronounced as one syllable. This *contraction*, or *slurring*, which is not essentially different from what takes place in ordinary speech, is analyzed and illustrated in the following sections.

57. The blending of vowels within a word. The blending of vowels within a word is known as *synizesis*:

Of reásons rúle, to sée this récreáunt kníght.

SPENSER, *Faerie Queene* I, iv, 41

Three béauteous springs to yéllow áutumn túrned.

To ány sésual féast with thée álone.

SHAKESPEARE, *Sonnets* civ and cxli

Immédiately the móuntains húge appéar.

MILTON, *Paradise Lost* VII, 285

To sée an átheíst búrned. She túok me thére.

SHELLEY, *Queen Mab* VII, 2

Though séen of nóne save hím whose strénuous tóngue.

KEATS, *Ode on Melancholy* iii

Whose tállést flówers could téll the lówliér ónes.

LANDOR, *A Fiesolan Idyl*

And wátched him *curiously*, till hé had réad.

WILLIAM MORRIS, *The Earthly Paradise* IV,
"Bellerophon at Argos"

They fátered nów, and yét all thínings *being* wéighed.

WILLIAM MORRIS, *The Earthly Paradise* IV,
"The Golden Apples"

58. The blending of vowels between words. The blending of vowels between words may be classed under the comprehensive term *elision*:

We are mérely cheáted óf our líves by drúnkards.

SHAKESPEARE, *The Tempest* I, i, 52

And sláy *thee unárm'd*: hé ís not kníght but knáve.

TENNYSON, *Gareth and Lynette* 900

And nó t a *pénny in* púrse to shów for ít.

BROWNING, *The Ring and the Book* IV, 417

When *ány of* ús from *ány móuth* has práise.

SWINBURNE, *Tristram and Iseult*

This Í have *álso at* héart; that nó t for mé.

SWINBURNE, *Atalanta in Calydon*

59. The suppression of a vowel within a word. The suppression of a vowel within a word is known as *syncope*. Syllables containing a nasal or a liquid consonant (*m, n, l, r*) are especially subject to syncope. In many instances the permissible suppression of the vowel is so incomplete that the result may be described more exactly as a resolved arsis or thesis (§ 62):

A multítúde líke wích the *pópulous* Nórth.

Désperate revénge, and báttle dánteróus.

MILTON, *Paradise Lost* I, 351; II, 107

The *whisp'ring* zephyr, and the purling rill.

On *diff'rent* senses *diff'rent* objects strike.

POPE, *Essay on Man* I, 204; II, 128

The parallax of yonder *luminous* point.

COWPER, *The Task* III, 215

Travail, and throes and *agonies* of the life.

TENNYSON, *The Coming of Arthur* 75

I did some *excellent* things indifferently.

MRS. BROWNING, *Aurora Leigh* 205

Iseult, a light of *blossom* and beam of shower.

SWINBURNE, *Tristram and Iseult*

From his *predominant* presence doth compel.

ROSSETTI, *The House of Life* xvi

Thou taintest all thou *lookest* upon! — the stars

SHELLEY, *Queen Mab* VI, 72

Restor'st us, daily, to the powers of sense.

WORDSWORTH, *The Excursion* IV, 90

60. *The suppression of a vowel between words.* The suppression of a vowel between words is a variety of *aphe-resis* when it occurs at the beginning of the word; it is called *apocope* when it occurs at the end of the word:

Excuse not silence so; *for't* lies in thee.

SHAKESPEARE, *Sonnets* ci

So dreadful to thee? That *thou art* naked, who

MILTON, *Paradise Lost* X, 121

Is't not a pity now, that tickling rheums

COWPER, *The Task* III, 167

Oh *what* is the *light* that *shines* so *red*?

ROSSETTI, *The Staff and Scrip*

T' *adore* the *Conqueror*, who *now* beholds.

MILTON, *Paradise Lost* I, 323

And strike to dust *th' imperial* towers of *Troy*.

POPE, *The Rape of the Lock* III, 174

61. The cutting off of initial syllables. The cutting off of an initial (unaccented) syllable is properly called *aphe-resis*. Some apheretic forms are peculiar to poetic diction :

In troops I have dispersed them '*bout* the *isle*.

SHAKESPEARE, *The Tempest* I, ii, 220

And the first '*larum* of the cock's shrill throat.

COWPER, *The Task* IV, 569

Her '*havior* had the morning's fresh clear grace.

ARNOLD, *Tristram and Iscalt*

Out of the *vast* door '*scutcheoned* overhead.

BROWNING, *The Ring and the Book* IV, 359

For empty '*neath* the golden canopy.

And '*thwart* the glory of delight came *care*.

Because a letter lay '*twixt* blade and sheath.

He cannot '*scape*; or when the bitter words

WILLIAM MORRIS, *The Earthly Paradise*
IV, "Bellerophon"

62. Resolution of arsis and thesis. When the arsis or the thesis consists of two syllables in a meter that requires but one, and these two syllables are not easily contracted

or slurred, the arsis or the thesis is said to be 'resolved.' By this is meant that the two syllables are to be pronounced in the same time that the meter regularly requires for one syllable (for the notation, see § 8). This corresponds to the practice in music when, for example, a quarter note is divided into two eighth notes. The poets, however, make a comparatively sparing use of 'resolution.' Its most frequent forms are perhaps the resolved initial thesis and the epic cesura (§ 13):

The ^{ux}*intricate* wálds, and évery bólt and bár.

MILTON, *Paradise Lost* II, 877

The ^{xx}*múlberrý*-trée was húng with blóoming wreáths.

COWPER, *The Task* VI, 685

^{xx}*From the* náatural ínlets of just séntiment.

Of síngle ^{ux}*spíríts* that cách the fláme from Héaven.

Resóunding at all hóurs, and ^{ux}*innocent* yet.

WORDSWORTH, *The Prelude* IX, 350, 368, 432

The níght of ^{xx}*so* mány wretched sóuls.

SHELLEY, *Queen Mab* VI, 19

He star'd at the ^{ux}*Pacífic* — and ál his mén

KEATS, *On First Looking into Chapman's Homer*

^{xx}*She* was bórñ at mídnight ín an Índian wíld.

KEATS, *Cap and Bells* XLIV, 3

My stéps, out thróugh the slów and ^{ux}*diffícult* ród.

MRS. BROWNING, *Aurora Leigh* III, 263

Bearing all d^ówn in thy ^{úx}precipitancy.

TENNYSON, *Gareth and Lynette* 8

"Will you ren^óunce" . . . "the ^{úx}mouthful of bréad?" thought Í.

BROWNING, *Fra Lippo Lippi* 96

63. Pauses within the verse. In music a pause or 'rest' may take the place of a note. In a similar manner a pause is occasionally admitted within a verse to take the place of a thesis. This pause is employed to secure special effects in lyrical meters (chiefly anapestic); it is very exceptional in epic and narrative poetry. For lack of syllables at the beginning and the end of verses, see direct attack (§ 52) and catalexis (§ 54). Whether the pause represents one or two syllables is to be inferred from the meter of the regular verses. In some instances the time of the omitted thesis may be more strictly considered as occupied by a prolongation of the arsis. This would be represented by the mark ∟.

Should auld acquaintance bé forgót,

And néver brought to mín'?

Should auld acquaintance bé forgót,

And auld ∟áng ∟syne?

BURNS, *Auld Lang Syne*

His áge is sixty-nine, or near,

And Í'm scarce twenty-two, man,

And háve but fifty pounds a year —

Poor ∟John ∟Truman!

But wóuld I chángé? I' fáith! not Í,

O nó! not Í, says Truman.

CHARLES MACKAY, *Earl Norman and John Truman*

Ask, is Love divine,
 Voices all are, Ay.
 Question for the sign,
 There 's a common sigh.

Would we through our years
 Love ^ forego,
 Quit of scars and tears?
 Ah, but no, no, no!

GEORGE MEREDITH, *Ask, Is Love Divine*

The weary sound and the heavy breath,
 And the silent motions of passing death,
 And the smell, Δ cold, oppressive, and dank,
 Sent through the pores of the coffin plank.

SHELLEY, *The Sensitive Plant* III, 9-12

Work — Δ work — Δ work,
 Till the brain begins to swim;
 Work — Δ work — Δ work,
 Till the eyes are heavy and dim!

HOOD, *The Song of the Shirt*

Break, Δ break, Δ break,
 On thy cold gray stones, O Sea!

TENNYSON, *Break, Break, Break*

The wine of Love is music,
 And the feast of Love is song:
 And when Love sits down to the banquet,
 Love Δ sits Δ long.

JAMES THOMSON, *From Sunday up the River*

There are verses that may appear to lack a syllable and therefore to require a pause that are, however, metrically complete. This is true of verses containing such words (ending in the sound of *r*) as *dear, fire, four, hear, hour, our, sure, your, year*, which sometimes occur, especially in the older poetry, with the metrical value of dissyllables :

In háppy hówer wé haue sét the Crówne.

And prest out fíre from their búrning íawes.

That should be horsed on fówér mightie kíngs.

And kíl as sùre as it swiftly flíes.

Thy wórds assúre mé of kínd succése.

MARLOWE, *Tamburlaine* 497, 812, 1516, 651-652

Hear, náture, héar; déar goddess, héar!

SHAKESPEARE, *King Lear* I, iv, 297

As fíre drives out fire, so píty píty.

SHAKESPEARE, *Julius Caesar* III, i, 171

And by me, hád not óur hap been bád.

SHAKESPEARE, *Comedy of Errors* I, i, 39

And só all yóurs. Ó, these náughty tímes.

SHAKESPEARE, *Merchant of Venice* III, ii, 18

Twelve yéar sínce, Miránda, twelve year sínce.

SHAKESPEARE, *The Tempest* I, ii, 53

With a fíre in his bráin

Flyíng ó'er the stórmý máin.

ARNOLD, *Tristram and Iseult* I, 187-188

PART TWO—THE GROUPING OF VERSES

CHAPTER V

NON-STANZAIC GROUPS

THE METHODS OF GROUPING VERSES

64. It has been shown that the verse is the primary structural unit of a poetical composition (§ 2); it must now be observed how these primary units may be grouped together to form larger units of structure. These groupings may be divided into three comprehensive classes: *first*, non-stanzaic groups of stichic verses, of *terza rima* verses, and of continuous couplets; *second*, stanzaic groups; *third*, complete poems of definite length and structure.

GROUPS OF STICHIC VERSES

65. Unrimed verses that are not grouped according to stanzaic form (§ 74) are called 'stichic.' The chief examples of stichic verse are the unrimed iambic pentameter, or blank verse (§ 18, *a*), as in Milton's *Paradise Lost*; Anglo-Saxon verse, as in the *Beowulf*; and unrimed tumbling verse (§ 22), as in Langland's *Piers the Plowman*. Since the grouping of stichic verse is based upon no fixed pattern, it obeys the same general principles that govern the

paragraph structure of prose. Thus the short paragraph may prove an effective introduction, as in the opening lines of Tennyson's *The Princess*:

A prince I was, blue-eyed, and fair in face,
Of temper amorous, as the first of May,
With lengths of yellow ringlet, like a girl,
For on my cradle shone the Northern Star.

It may serve as a transition, as in the following passage from Milton's *Paradise Lost* (I, 125-127):

So spake the apostate Angel, though in pain,
Vaunting aloud, but racked with deep despair;
And him thus answered soon his bold compeer: —

Or it may be used to secure an emphatic conclusion, as when Milton ends the first book of *Paradise Regained* thus:

He added not; and Satan, bowing low
His gray dissimulation, disappeared,
Into thin air diffused: for now began
Night with her sullen wing to double-shade
The desert; fowls in their clay nests were couched;
And now wild beasts came forth the woods to roam.

Longer paragraphs, on the other hand, afford ample scope for developing the main divisions of the thought, as may be observed in the paragraphing of such a poem as Wordsworth's *Prelude*.

The grouping of stichic verses also resembles the paragraphing of prose in the common method of forming a separate paragraph of each speech in conversation or dramatic dialogue, as in the following verses from Tennyson's *Morte d'Arthur*:

Then spake King Arthur to Sir Bedivere:
"Hast thou perform'd my mission which I gave?
What is it thou hast seen? or what hast heard?"

And answer made the bold Sir Bedivere :
 " I heard the ripple washing in the reeds,
 And the wild water lapping on the crag."

It is furthermore characteristic of stichic verse that a new passage, or paragraph, may begin at any point within the line (§ 3). This freedom of division gives great variety and flexibility to stichic verse-groups. Such divisions, though most common in dramatic poetry, are not infrequent in non-dramatic poetry:

" He will repay you : money can be repaid ;
 Not kindness such as yours."

And Philip ask'd,

" Then will you let me, Annie? "

There she turn'd,

She rose, and fixt her swimming eyes upon him.

TENNYSON, *Enoch Arden*

GROUPS OF *TERZA RIMA* VERSES

66. The usual effect of rime is to unite verses into groups of stanzaic pattern; but rimed verses may also be employed in a continuous movement somewhat resembling that of stichic verses. This continuous movement is characteristic of the Italian *terza rima*, in which the verses are rimed in sets of three and so interlaced that the middle rime of one set becomes the initial rime of the following set; thus, *ababc bcdcded*. These sets of three may be indefinitely prolonged, but they must always conclude with an additional verse which repeats the middle rime of the final three. This ending suggests that the movement of *terza rima* verses is that of a series of overlapping quatrains, the fourth line serving both to end the first and to begin the second quatrain. The most noteworthy example

of *terza rima* is Dante's *Divine Comedy*. The following lines are in the meter of the original:

One day we read, for pastime and sweet cheer,
Of Lancelot, how he found Love tyrannous:
We were alone and without any fear.
Our eyes were drawn together, reading thus,
Full oft, and still our cheeks would pale and glow;
But one sole point it was that conquered us.
For when we read of that great lover, how
He kissed the smile which he had longed to win, —
Then he whom nought can sever from me now
Forever, kissed my mouth, all quivering.

DANTE, *Inferno* V, 127-135 (trans. by D. G. Rossetti)

A good example of this strict Italian form will be found in Milton's paraphrase of the second Psalm, which ends thus:

And now be wise at length, ye kings averse;
Be taught, ye judges of the earth; with fear
Jehovah serve, and let your joy converse
With trembling; kiss the Son, lest he appear
In anger, and ye perish in the way,
If once his wrath take fire, like fuel sere.
Happy all those who have in him their stay.

Some English poets, however, have attempted to make a three-line stanza of this verse, as Shelley has done in *The Triumph of Life*, which begins thus:

Swift as a spirit hastening to his task
Of glory and of good, the Sun sprang forth
Rejoicing in his splendour, and the mask

Of darkness fell from the awakened Earth —
The smokeless altars of the mountain snows
Flamed above crimson clouds, and at the birth

Of light, the Ocean's orison arose,
 To which the birds tempered their matin lay.
 All flowers in field or forest which unclose

Their trembling eyelids, etc. . . .

But in this example, as also in Byron's *The Prophecy of Dante*, the continuous movement is unmistakable; whereas in Browning's *The Statue and the Bust* the same rime-scheme is employed with complete stanzaic effect (§ 77).

The progressive rime-scheme of *terza rima* does not admit of the free paragraphing of stichic verses (§ 65) or of continuous couplets (§ 67); the corresponding grouping is in larger sections, such as *cantos*.

GROUPS OF CONTINUOUS COUPLETS

67. A more common form of rimed continuous verse in English poetry is the couplet, which consists of a pair of verses linked together by a common rime, as in

Hope springs eternal in the human breast:
 Man never is, but always to be blest.

POPE, *Essay on Man* I, 95-96

Though the successive couplets of this meter are not linked together by progressive rimes, as are the verses of the *terza rima*, the grouping into paragraphs more nearly resembles that of stichic verse and obeys the same general principles. It is very frequently used in narrative or didactic poems of considerable length, and sometimes even in dramatic poetry.

68. The heroic couplet. The most common form of the continuous couplet is the *decasyllabic*, or *heroic, couplet*, which is composed of five-stress iambic verses, as in the above example. When the final verse of the couplet

completes the sense, the couplet is *strict*, or *closed*. The strict, or closed, couplet is characteristic of the verse of the eighteenth century; it especially distinguishes the poetry of Dryden, Pope, Johnson, Goldsmith, and Crabbe:

Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be.
In every work regard the writer's end,
Since none can compass more than they intend;
And if the means be just, the conduct true,
Applause, in spite of trivial faults, is due.

POPE, *Essay on Criticism*, 253-258

No; cast by Fortune on a frowning coast,
Which neither groves nor happy valleys boast;
Where other cares than those the Muse relates,
And other shepherds dwell with other mates;
By such examples taught, I paint the Cot,
As Truth will paint it, and as Bards will not.

CRABBE, *The Village* I, 49-54

In this strict form the continuous couplet differs but little from the stanzaic couplet (§ 75).

When the sense is completed within the couplet or carried into the following couplet, the couplet is *free*, or *broken*. The free couplet is characteristic of the verse that precedes and follows the eighteenth century, and will be found in the poetry of Chaucer, Marlowe, Shelley Keats, and Browning:

Vessels of brass, oft-handled, brightly shine:
What difference betwixt the richest mine
And basest mould, but use? for both, not us'd,
Are of like worth. Then treasure is abus'd,
When misers keep it: being put to loan,
In time it will return us two for one.

MARLOWE, *Hero and Leander* I, 231-236

The strict heroic couplet of Dryden and Pope is sometimes expanded into a *triplet* by the addition of a third verse with the same rime :

Music resembles poetry ; in each
Are nameless graces which no methods teach,
And which a master hand alone can reach.

POPE, *Essay on Criticism*, 143-145

Sometimes the same poets vary the heroic couplet by expanding the second verse into an *Alexandrine* :

Then, at the last and only couplet fraught
With some unmeaning thing they call a thought,
A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.

Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.

Ibid. 354-357, 372-373

For imitations of the classical elegiac couplet see § 26.

69. The heptasyllabic couplet. The *heptasyllabic couplet* is composed of four-stress trochaic verses, lacking the final syllable (catalexis, § 54). Examples of this meter will be found in Keats's *Ode* and in Shelley's *Lines written among the Euganean Hills* (206-213):

Lo, the sun floats up the sky
Like thought-wingèd Liberty,
Till the universal light
Seems to level plain and height;
From the sea a mist has spread,
And the beams of morn lie dead
On the towers of Venice now,
Like its glory long ago.

70. The octosyllabic couplet. The *octosyllabic couplet*, which is composed of four-stress iambic verses, is a favorite

meter for lyrical and narrative poems of lighter vein. Like the heroic couplet, it may be (a) *free* or (b) *strict*, as in the following examples:

- (a) For folk were wont within that land
 To cast the ball from hand to hand,
 Dancing meanwhile full orderly;
 So now the bridegroom with a sigh,
 Struggling with love's quick-gathering yoke,
 Turned round unto that joyous folk,
 And gat him ready for the play.

WILLIAM MORRIS, *The Ring given to Venus*

- (b) Down came the blow! but in the heath
 The erring blade found bloodless sheath.
 The struggling foe may now unclasp
 The fainting Chief's relaxing grasp;
 Unwounded from the dreadful close,
 But breathless all, Fitz-James arose.

WALTER SCOTT, *The Lady of the Lake* V, xvi

The closed octosyllabic couplet differs but little in effect from the stanzaic couplet as employed in Browning's *The Boy and the Angel* (§ 75).

A special effect in the use of this meter is secured by freely admitting verses with direct attack (§ 52), as in Milton's *L'Allegro* and *Il Penseroso*:

Oft, on a plat of rising ground,
 I hear the far-off curfew sound,
 Over some wide-watered shore,
 Swinging slow with sullen roar;
 Or, if the air will not permit,
 Some still removèd place will fit,
 Where glowing embers through the room
 Teach light to counterfeit a gloom,

Far from all resort of mirth,
 Save the cricket on the hearth,
 Or the bellman's drowsy charm
 To bless the doors from nightly harm.

Il Penseroso

In parts of Dyer's *Grongar Hill* and of Tennyson's *Vision of Sin* direct attack is used almost continuously, producing a marked change from the iambic to the trochaic movement.

71. The Alexandrine couplet. The *Alexandrine couplet*, which is composed of two six-stress iambic verses (§ 19, a), is employed in Drayton's *Polyolbion*, which begins thus :

Of *Albion's* glorious Isle||the wonders whilst I write,
 The sundry varying soils,||the pleasures infinite,
 Where heat kills not the cold,||nor cold expells the heat,
 The calms too mildly small,||nor winds too roughly great.

In consequence, however, of the tendency of long verses to break up into smaller parts, the Alexandrine couplet is little used in English poetry. From this couplet a quatrain of trimeters is easily derived (§ 78).

72. The septenary couplet. The *septenary couplet*, which is composed of two seven-stress verses (§ 20, a), though now little used, will be found in Warner's *Albion's England* and in Chapman's *Iliad* :

Hector, though grief bereft his speech,||yet smiled upon his joy.
 Andromache cried out, mix'd hands,||and to the strength of Troy
 Thus wept forth her affection :||" O noblest in desire,
 Thy mind, inflamed with others' good,||will set thyself on fire.

Iliad VI, 437-440

The septenary couplet has become almost exclusively iambic in rhythm. From it is derived the 'common-meter' quatrain; the corresponding trochaic quatrain is a less frequent form (§ 82).

73. The poulter's measure. The *poulter's measure* is a couplet composed of an Alexandrine and a septenary, as in the following passage from Surrey's *How No Age is Content with his Own Estate*:

Laid in my quiet bed,||in study as I were,
I saw within my troubled head||a heap of thoughts appear.
And every thought did shew||so lively in mine eyes,
That now I sigh'd, and then I smiled,||as cause of thought did rise.

This couplet became popular in the Elizabethan period, but thereafter fell into disuse. Its elements are rearranged in the 'short-meter' stanza (§ 80).

CHAPTER VI

STANZAIC GROUPS

DEFINITION OF THE STANZA

74. A stanza is a definitely arranged group of rhythmically harmonious verses. It is usually named for the number of its verses: thus, the two-line stanza (or couplet); the three-line stanza; the four-line stanza (or quatrain); the five-line stanza, etc. Certain stanzas, however, have more characteristic names, because of special origin, use, or rime-scheme, as, for example, the *Spenserian stanza*, the *heroic stanza*, and the *rime royal*.

The character of a stanza depends on the rhythm, the number, and the length of its verses; and on the kind and distribution of its rimes. The stanza, moreover, unites into a larger unit of concord or harmony the melodies of its verses (§§ 5, 6).

Although the stanza varies in length from two to twenty-four verses, comparatively restricted use is made of stanzas that contain less than four or more than ten verses. A stanza of less than four verses is seldom adequate in scope; and a stanza of more than ten verses is difficult to maintain as a unit of harmony. Stanzas that are inadequate in scope tend to produce the effect of continuous verse; stanzas that are extremely long tend to break up into smaller parts, unless some metrical device, such as a concluding long line or a refrain, be used to mark the end.

THE TWO-LINE STANZA, OR COUPLET

75. The brevity and compactness of the two-line stanza make it a more effective instrument in continuous verse (§ 67) than in stanzaic verse, where each stanza is usually a unit of thought. For this reason the stanzaic couplet is comparatively rare. Familiar examples are Whittier's *Maud Muller*, Browning's *The Boy and the Angel*, and Tennyson's *Locksley Hall*:

Maud Muller, on a summer's day,
Raked the meadow sweet with hay.

Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.

Singing, she wrought, and her merry glee
The mock-bird echoed from his tree.

WHITTIER, *Maud Muller*

Then Gabriel, like a rainbow's birth,
Spread his wings and sank to earth ;

Entered, in flesh, the empty cell,
Lived there, and played the craftsman well ;

And morning, evening, noon and night,
Praised God in place of Theocrite.

BROWNING, *The Boy and the Angel*

Comrades, leave me here a little, || while as yet 't is early morn :
Leave me here, and when you want me, || sound upon the bugle-horn.

TENNYSON, *Locksley Hall*

Octameters like the last, with a cesura at the middle, may be rearranged into quatrains of tetrameters :

Comrades, leave me here a little,
While as yet 't is early morn :
Leave me here, and when you want me,
Sound upon the bugle-horn.

But the change of the weaker medial pause into a stronger end-pause effects also a change in both the melody of the verses and the harmony of the stanza.

76. The tumbling-verse couplet. An unusual form of the couplet is composed of rimed long lines of 'tumbling verse' (§ 22), as in William Morris's *The Folk-mote by the River*:

It was úp in the mórñ we róse betímes
 Fróm the háll-floor hárd by the rów of límes.

 It wás but Jóhn the Réð and Í,
 And wé were the bréthren of Grégory;

 And Grégory the Wríght wás óne
 Of the valíant mén beneath the sun,

 And what he báde us thát we díd,
 For ne'ér he képt his cónsel híð.

THE THREE-LINE STANZA

77. The three-line stanza, although more ample in form than the couplet, is also comparatively little used. The additional third line produces a cumulative effect in the harmony of the stanza:

Why dost thou shade thy lovely face? O why
 Does that eclipsing hand of thine deny
 The sunshine of the Sun's enlivening eye?

THE EARL OF ROCHESTER, *To His Mistress*

A still small voice spake unto me,
 "Thou art so full of misery,
 Were it not better not to be?"

TENNYSON, *The Two Voices*

When-as in silks my Julia goes,
 Then, then, methinks, how sweetly flows
 The liquefaction of her clothes.

HERRICK, *Upon Julia's Clothes*

The *terza rima*, though essentially continuous in movement because of its progressive rime-scheme, is sometimes separated into stanzas of three verses, as in Shelley's *The Triumph of Life* (§ 66). In Browning's *The Statue and the Bust* the *terza rima* rime-scheme is employed in a three-line stanza of anapestic tetrameters :

There 's a palace in Florence, the world knows well,
 And a statue watches it from the square,
 And this story of both do our townsmen tell.

Ages ago, a lady there,
 At the farthest window facing the East
 Asked, " Who rides by with the royal air ? "

The bridesmaids' prattle around her ceased ;
 She leaned forth, one on either hand ;
 They saw how the blush of the bride increased —

THE FOUR-LINE STANZA, OR QUATRAIN

78. The four-line stanza, or quatrain, is by far the most familiar stanza in English poetry. The simplest form of the quatrain consists of two couplets (*aabb*) :

Come live with me and be my love,
 And we will all the pleasures prove,
 That hills and valleys, dales and fields,
 Woods, or steepy mountain yields.

MARLOWE, *The Passionate Shepherd to His Love*

More frequent, however, is the quatrain in which the verses are linked together by alternate rimes (*abcb* or *abab*), as, for example, a quatrain of iambic trimeters, which may be derived from the Alexandrine couplet (§ 71) :

Eight hundred of the brave,
 Whose courage well was tried,
 Had made the vessel heel,
 And laid her on her side.

COWPER, *On the Loss of the Royal George*

79. The heroic quatrain. The heroic quatrain contains four iambic pentameter verses, rimed *abab*:

The morn they look on with unwilling eyes,
 Till from their maintop joyful news they hear
 Of ships which by their mould bring new supplies
 And in their colors Belgian lions bear.

DRYDEN, *Annus Mirabilis* 285-288

80. The 'short-meter' stanza. The 'short-meter' stanza is a quatrain of three trimeters and one tetrameter disposed in the order of the four parts of the poulter's measure (§ 73), rimed *abab* or *abcb*:

Yet clouds will intervene,
 And all my prospect flies;
 Like Noah's dove, I flit between
 Rough seas and stormy skies.

Anon the clouds dispart,
 The winds and waters cease,
 While sweetly o'er my gladden'd heart
 Expands the bow of peace.

JAMES MONTGOMERY, *At Home in Heaven*

81. The 'long-meter' stanza. The 'long-meter' stanza contains four iambic tetrameter verses, rimed *abab* or *abcb*:

How happy is he born and taught
 That serveth not another's will;
 Whose armour is his honest thought,
 And simple truth his utmost skill!

WOTTON, *The Character of a Happy Life*

82. The 'common-meter' stanza. The 'common-meter' stanza is a quatrain derived from the iambic septenary couplet (§ 72), and therefore consists of alternating tetrameters and trimeters, rimed *abab* or *abcb*.

From its extensive use in the popular ballads, this stanza has also been named the 'ballad measure':

I know not where His islands lift
 Their fronded palms in air;
 I only know I cannot drift
 Beyond His love and care.

WHITTIER, *The Eternal Goodness*

'T was at the silent solemn hour,
 When night and morning meet;
 In glided Margaret's grimly ghost,
 And stood at William's feet.

DAVID MALLET, *William and Margaret*

"O wha is this has don this deid,
 This ill deid done to me,
 To send me out this time o' the yeir,
 To sail upon the se!"

Sir Patrick Spens

The corresponding trochaic quatrain, which may be regarded as representing the trochaic septenary couplet (§ 72), is a less frequently used form:

Out upon it, I have lov'd
 Three whole days together;
 And am like to love three more,
 If it prove fair weather.

SUCKLING, *The Constant Lover*

Thus, if thou wilt prove me, Dear,
 Woman's love no fable,
 I will love *thee* — half a year —
 As a man is able.

MRS. BROWNING, *A Man's Requirements*

83. Special forms of the quatrain. A number of special quatrains have been used in celebrated poems to secure unusual effects. Thus the octosyllabic quatrain rimed *abba* has come to be known as the '*In Memoriam* stanza,' from its most effective use by Tennyson :

Let knowledge grow from more to more,
But more of reverence in us dwell ;
That mind and soul, according well,
May make one music as before,

But vaster. We are fools and slight ;
We mock thee when we do not fear :
But help thy foolish ones to bear ;
Help thy vain worlds to bear thy light.

TENNYSON, *In Memoriam*, Proem 25-32

Equally characteristic is the stanza of Fitzgerald's *Rubdyát of Omar Khayyám*, riming *aaba* :

We are no other than a moving row
Of Magic Shadow-shapes that come and go
Round with the Sun-illumin'd Lantern held
In Midnight by the Master of the Show.

Unusual effects have been gained by quatrains in which the concluding verses are shorter by one foot or by two, as, for example, in the unrimed stanza of Collins's *Ode to Evening* :

Now air is hush'd, save where the weak-ey'd bat,
With short shrill shriek, flits by on leathern wing,
Or where the beetle winds
His small but sullen horn.

Other examples of this form of verse may be found in Tennyson's *A Dream of Fair Women*, in Herbert's *Virtue*, and in Keats's *La Belle Dame sans Merci* :

I read, before my eyelids dropt their shade,
 "The Legend of Good Women," long ago
 Sung by the morning-star of song, who made
 His music heard below.

TENNYSON, *A Dream of Fair Women* 1-4

Sweet day, so cool, so calm, so bright,
 The bridal of the earth and sky!
 The dew shall weep thy fall to-night;
 For thou must die.

HERBERT, *Virtue*

O what can ail thee, knight-at-arms,
 Alone and palely loitering?
 The sedge has wither'd from the lake,
 And no birds sing.

KEATS, *La Belle Dame sans Merci*

A very peculiar stanza is that of Campbell's *Hohenlinden*, with the unusual rime-scheme *aaab*, in which the last verse of each stanza ends with a secondary accent and bears a common rime:

On Linden, when the sun was low,
 All bloodless lay the untrodden snow,
 And dark as winter was the flow
 Of Iser, rolling rapidly.

But Linden saw another sight,
 When the drum beat at dead of night,
 Commanding fires of death to light
 The darkness of her scenery.

THE FIVE-LINE STANZA

84. The stanza of five lines may be considered an extension of the quatrain by the addition of an extra verse, which may be joined to any part of the stanza by means of rime. When the additional verse closes the stanza the

definite effect of a climax may be gained, as in Wotton's *Elizabeth of Bohemia*:

You meaner beauties of the night,
Which poorly satisfy our eyes
More by your number than your light,
You common people of the skies,
Where are you when the moon shall rise?

The same rime-scheme is used in Tennyson's *Wages*; in Rossetti's *Rose Mary* the rime-scheme is *aabbb*.

Effective also is the expansion of the common meter by the insertion of an additional tetrameter, as in Wilmot's *Love and Life*:

All my past life is mine no more;
The flying hours are gone,
Like transitory dreams given o'er,
Whose images are kept in store
By memory alone.

In the *Rime of the Ancient Mariner* Coleridge has occasionally availed himself of the effect of this stanza:

To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends,
And youths and maidens gay!

The five-line stanza is also well adapted to unusual combinations of long and short lines for lyric effect, as in the following examples:

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

SHELLEY, *To a Skylark*

Go, lovely Rose!
 Tell her that wastes her time and me,
 That now she knows,
 When I resemble her to thee,
 How sweet and fair she seems to be.

WALLER, *Go, Lovely Rose!*

When thy beauty appears
 In its graces and airs
 All bright as an angel new dropp'd from the sky,
 At distance I gaze and am awed by my fears:
 So strangely you dazzle my eye!

PARNELL, *Song*

THE SIX-LINE STANZA

85. The stanza of six verses and the stanza of eight verses are, next to the quatrain, the most frequently used stanzas in English poetry. They are both well adapted to symmetrical combinations by means of varying rime-schemes and verse-lengths. The simplest form of the six-line stanza is a series of couplets, as in Collins's ode, *How Sleep the Brave* (*aabbcc*):

How sleep the brave who sink to rest
 By all their country's wishes blest!
 When Spring, with dewy fingers cold,
 Returns to deck their hallow'd mold,
 She there shall dress a sweeter sod
 Than Fancy's feet have ever trod.

Other examples of this rime-scheme are Scott's *Young Lochinvar*, Browning's *How They Brought the Good News*, and Hunt's *The Glove and the Lion*.

A more unified form of this stanza consists of a quatrain and a concluding couplet rimed *ababcc*, as in Shakespeare's *Venus and Adonis* and in Dyer's *My Mind to Me a Kingdom Is*:

This said, she hasteth to a myrtle grove,
 Musing the morning is so much o'er-worn,
 And yet she hears no tidings of her love:
 She hearkens for his hounds and for his horn:
 Anon she hears them chant it lustily,
 And all in haste she coasteth to the cry.

SHAKESPEARE, *Venus and Adonis* 865-870

My mind to me a kingdom is,
 Such present joys therein I find
 That it excels all other bliss
 That earth affords or grows by kind:
 Though much I want which most would have,
 Yet still my mind forbids to crave.

SIR EDWARD DYER, *My Mind to Me a Kingdom Is*

For further examples of this rime-scheme see Arnold's *Morality*, Campion's *Cherry-Ripe*, Jonson's *Hymn to Diana*, and Peele's *Farewell to Arms*. In Thomson's *Rule Britannia* the concluding couplet is a refrain.

Sometimes the movement of the initial quatrain is simply prolonged by a continuation of the same rime-scheme, as in Byron's verses (*ababab*):

She walks in beauty, like the night
 Of cloudless climes and starry skies;
 And all that 's best of dark and bright
 Meet in her aspect and her eyes:
 Thus mellow'd to that tender light
 Which heaven to gaudy day denies.

In like manner, an expansion of the 'common-meter,' or ballad, stanza (§ 82) gives the stanza of Rossetti's *Blessed Damozel*:

The blessed damozel leaned out
 From the gold bar of Heaven;
 Her eyes were deeper than the depth
 Of waters stilled at even;
 She had three lilies in her hand,
 And the stars in her hair were seven.

In Southey's *Battle of Blenheim* the stanza is made up of the 'common-meter' quatrain (§ 82) and a concluding octosyllabic couplet :

It was a summer evening,
 Old Kaspar's work was done,
 And he before his cottage door
 Was sitting in the sun,
 And by him sported on the green
 His little grandchild Wilhelmine.

86. The 'Burns stanza.' The so-called 'Burns stanza' may be considered a special form of the tail-rime stanza (§ 102) in which one member is of greater length than the other :

Wee, sleekit, cow'rin, tim'rous beastie,
 O, what a panic's in thy breastie!
 Thou need na start awa sae hasty
 Wi' bickerin brattle!
 I wad be laith to rin an' chase thee
 Wi' murd'rin pattle!

BURNS, *To a Mouse*

This stanza, though not original with Burns, has received its name because of the skill with which Burns employed it in some of his best known poems. A peculiarly appropriate use of this stanza has been made by Wordsworth in *At the Grave of Burns*:

I shiver, Spirit fierce and bold,
 At thought of what I now behold:
 As vapours breathed from dungeons cold
 Strike pleasure dead,
 So sadness comes from out the mould
 Where Burns is laid.

THE SEVEN-LINE STANZA

87. The stanza of seven verses is in its simplest form a combination of a quatrain and a triplet, as in Wordsworth's *The Affliction of Margaret*:

He was among the prime in worth,
 An object beauteous to behold;
 Well born, well bred; I sent him forth
 Ingenuous, innocent, and bold:
 If things ensued that wanted grace,
 As hath been said, they were not base;
 And never blush was on my face.

88. Rime royal. More commonly the quatrain is joined by rime to the following verses. Thus in the *rime royal*, which is composed of seven iambic pentameters, rimed *ababbcc*, the fifth verse continues the rime of the quatrain. The stanza ends in a couplet:

But rather, when aweary of your mirth,
 From full hearts still unsatisfied ye sigh,
 And, feeling kindly unto all the earth,
 Grudge every minute as it passes by,
 Made the more mindful that the sweet days die —
 — Remember me a little then, I pray,
 The idle singer of an empty day.

WILLIAM MORRIS, *The Earthly Paradise* 8-14

The *rime royal* is a favorite stanza in earlier poetry. It is much used by Chaucer, Hoccleve, Lydgate, James I, Henryson, Dunbar, and Hawes; by Spenser in *An Hymne in Honour of Beautie*; and by Shakespeare in *The Rape of Lucrece* and *The Lover's Complaint*. In the introduction to the hymn *On the Morning of Christ's*

Nativity Milton varies the structure of the stanza by making the last verse an Alexandrine :

This is the month, and this the happy morn,
Wherein the Son of Heaven's eternal King,
Of wedded maid and virgin mother born,
Our great redemption from above did bring ;
For so the holy sages once did sing,
That He our deadly forfeit should release,
And with his Father work us a perpetual peace.

89. Special lyrical forms. More intricate lyrical effects in the seven-line stanza are gained by means of short lines and refrains :

Swiftly walk o'er the western wave,
Spirit of Night !
Out of the misty eastern cave,
Where all the long and lone daylight
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
Swift be thy flight !

SHELLEY, *To Night*

Art thou poor, yet hast thou golden slumbers ?
O sweet Content !
Art thou rich, yet is thy mind perplexed ?
O Punishment !
Dost laugh to see how fools are vexed
To add to golden numbers golden numbers ?
O sweet Content, O sweet, O sweet Content !

DEKKER, *Content*

"Why did you melt your waxen man,
Sister Helen ?
To-day is the third since you began."
"The time was long, yet the time ran,
Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven !)

ROSSETTI, *Sister Helen*

THE EIGHT-LINE STANZA

90. The stanza of eight lines is, in its simplest forms, a combination of shorter stanzas. Thus the form *aabbccdd* is merely a succession of couplets :

How vainly men themselves amaze,
To win the palm, the oak, or bays,
And their incessant labours see
Crowned from some single herb, or tree,
Whose short and narrow-vergèd shade
Does prudently their toils upbraid,
While all the flowers and trees do close
To weave the garlands of repose !

ANDREW MARVELL, *The Garden*

In like manner, the stanza riming *ababccdd* is composed of two quatrains :

Thou ling'ring star, with less'ning ray,
That lov'st to greet the early morn,
Again thou usher'st in the day
My Mary from my soul was torn.
O Mary ! dear departed shade !
Where is thy place of blissful rest ?
See'st thou thy lover lowly laid ?
Hear'st thou the groans that rend his breast ?

BURNS, *To Mary in Heaven*

When Love with unconfined wings
Hovers within my gates,
And my divine Althea brings
To whisper at the grates ;
When I lie tangled in her hair
And fetter'd to her eye,
The birds that wanton in the air
Know no such liberty.

LOVELACE, *To Althea, from Prison*

But these stanzas, though by no means infrequent, are felt to possess less rhythmical unity than those in which the quatrains are joined together by a common rime, as in Chaucer's *Monk's Tale* (*ababbcbc*):

Of Hercules the sovereyn conquerour
 Syngen his werkes laude and heigh renoun;
 For in his tyme of strengthe he was the flour.
 He slow, and rafte the skin of the leoun;
 He of Centauros leyde the boost adoun;
 He Arpies slow, the cruel briddes felle;
 He golden apples rafte of the dragoun;
 He drow out Cerberus, the hound of helle.

91. The ottava rima. A special form of the eight-line stanza, in which an initial six-line group of iambic pentameters is concluded by a couplet, rimed *abababcc*, is known as the *ottava rima*:

Soft hour! which wakes the wish and melts the heart
 Of those who sail the seas, on the first day
 When they from their sweet friends are torn apart;
 Or fills with love the pilgrim on his way
 As the far bell of vesper makes him start,
 Seeming to weep the dying day's decay;
 Is this a fancy which our reason scorns?
 Ah! surely nothing dies but something mourns.

BYRON, *Don Juan* III, 953-960

This form, introduced from the Italian by Wyatt and Surrey, recurs in Sidney's *Arcadia*, Spenser's *Vergil's Gnat* and *Muiopotmos*, Drummond's *Thyrsis*, Drayton's *Battle of Agincourt*, Chatterton's *Master Canyng*, Byron's *Beppo* and *Don Juan*, Shelley's *Witch of Atlas* and *The Zucca*, Keats's *Isabella*, and Wordsworth's *White Doe of Rylstone*.

92. Special lyrical forms. Special lyrical forms of the eight-line stanza show variation in the length of the lines and tail-rime effects (§ 102), including the refrain :

It was the winter wild,
While the heaven-born child
All meanly wrapt in the rude manger lies;
Nature, in awe to him,
Had doffed her gaudy trim,
With her great Master so to sympathize:
It was no season then for her
To wanton with the sun, her lusty paramour.

MILTON, *On the Morning of Christ's Nativity*

Duncan Gray came here to woo,
Ha, ha, the wooin o't!
On blythe Yule night when we were fou,
Ha, ha, the wooin o't!
Maggie coost her head fu hiegh,
Look'd asklent and unco skiegh,
Gart poor Duncan stand abiegh;
Ha, ha, the wooin o't.

BURNS, *Duncan Gray*

In Wordsworth's *Ode to Duty* an initial 'long-meter' stanza (§ 81) is followed by two couplets, the last of which ends in an Alexandrine (*ababccdd*):

Stern Daughter of the Voice of God!
O Duty! if that name thou love
Who art a light to guide, a rod
To check the erring, and reprove;
Thou, who art victory and law
When empty terrors overawe;
From vain temptations dost set free;
And calm'st the weary strife of frail humanity!

THE NINE-LINE STANZA

93. The nine-line stanza, apart from the Spenserian stanza, is comparatively little used.

94. The Spenserian stanza. The most important example of the nine-line stanza is the *Spenserian*. This stanza, invented by Spenser for his *Faerie Queene*, is an expansion of the eight-line stanza of Chaucer's *Monk's Tale* (§ 90) by the addition of a final Alexandrine, with the rime-scheme *ababbcbcc*:

A little lowly Hermitage it was,
Downe in a dale, hard by a forests side,
Far from resort of people, that did pas
In traveill to and froe; a litle wyde
There was an holy chappell edifyde,
Wherein the Hermite dewly wont to say
His holy thinges each morne and eventyde:
Thereby a christall streame did gently play,
Which from a sacred fountaine welled forth alway.

SPENSER, *The Faerie Queene* I, i, xxxiv

The Spenserian stanza has been employed by many later poets with widely varying effects. The chief examples of its use are Thomson's *Castle of Indolence*, Shenstone's *The School-mistress*, Beattie's *Minstrel*, Burns's *Cotter's Saturday Night*, Shelley's *Adonais* and *The Revolt of Islam*, Keats's *The Eve of St. Agnes*, and Byron's *Childe Harold*.

95. Special lyrical forms. Other variations of the nine-line stanza are employed in Thomas Lodge's *Rosalind's Madrigal* and in Campbell's *Battle of the Baltic*:

Love in my bosom, like a bee,
Doth suck his sweet;
Now with his wings he plays with me,
Now with his feet.

Within mine eyes he makes his nest,
 His bed amidst my tender breast;
 My kisses are his daily feast,
 And yet he robs me of my rest:
 Ah, wanton, will ye?

LODGE, *Rosalind's Madrigal*

Of Nelson and the North
 Sing the glorious day's renown,
 When to battle fierce came forth
 All the might of Denmark's crown,
 And her arms along the deep proudly shone;
 By each gun the lighted brand
 In a bold determin'd hand,
 And the Prince of all the land
 Led them on.

CAMPBELL, *The Battle of the Baltic*

THE TEN-LINE STANZA

96. The ten-line stanza, though ill-adapted because of its length to lighter lyrical pieces, is a favorite form for the ode (§ 111), which demands serious and ample treatment. This stanza may, like the eight-line stanza, be regarded as a group of smaller units. Thus Wordsworth's *She Was a Phantom of Delight* consists of five octosyllabic couplets:

She was a phantom of delight
 When first she gleamed upon my sight;
 A lovely apparition, sent
 To be a moment's ornament;
 Her eyes as stars of twilight fair;
 Like twilight's, too, her dusky hair;
 But all things else about her drawn
 From May-time and the cheerful dawn;
 A dancing shape, an image gay,
 To haunt, to startle, and way-lay.

Other stanzas of ten lines are composed of a quatrain and a six-line group, as in the following examples :

Thou still unravish'd bride of quietness,
 Thou foster-child of silence and slow time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme :
 What leaf-fring'd legend haunts about thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady ?
 What men or gods are these? What maidens loth ?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?

KEATS, *Ode on a Grecian Urn*

Ye distant spires, ye antique towers,
 That crown the watry glade,
 Where grateful Science still adores
 Her Henry's holy Shade ;
 And ye, that from the stately brow
 Of Windsor's heights th' expanse below
 Of grove, of lawn, of mead survey,
 Whose turf, whose shade, whose flowers among
 Wanders the hoary Thames along
 His silver-winding way.

GRAY, *On a Distant Prospect of Eton College*

Poems of lighter lyrical effect, however, demand greater variety in line-length and in rime-scheme :

Fair Daffodils, we weep to see
 You haste away so soon ;
 As yet the early-rising sun
 Has not attain'd his noon.
 Stay, stay,
 Until the hasting day
 Has run
 But to the even-song ;
 And, having prayed together, we
 Will go with you along.

HERRICK, *To Daffodils*

Ring out your bells, let mourning shews be spread;
 For Love is dead:
 All Love is dead, infected
 With plague of deep disdain:
 Worth, as nought worth, rejected,
 And Faith fair scorn doth gain.
 From so ungrateful fancy,
 From such a female franzie,
 From them that use men thus,
 Good Lord, deliver us!

SIDNEY, *Love Is Dead*

THE ELEVEN-LINE STANZA

97. The eleven-line stanza is extremely rare. It occurs in Keats's *To Autumn*, rimed *ababcdedcce*:

Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'er-brimmed their clammy cells.

Another form is found in Browning's *The Last Ride Together*, rimed *aabbcddeec*:

I said—Then, dearest, since 't is so,
 Since now at length my fate I know,
 Since nothing all my love avails,
 Since all my life seemed meant for, fails,
 Since this was written and needs must be—
 My whole heart rises up to bless
 Your name in pride and thankfulness!
 Take back the hope you gave,— I claim
 Only a memory of the same,
 —And this beside, if you will not blame,
 Your leave for one more last ride with me.

THE TWELVE-LINE STANZA

98. The stanza of twelve lines, though longer than the eleven-line stanza, is more frequently used because the even number of the verses permits a more symmetrical grouping, as in the following noteworthy examples :

I bring fresh showers for the thirsting flowers,
 From the seas and the streams ;
 I bear light shade for the leaves when laid
 In their noonday dreams.
 From my wings are shaken the dews that waken
 The sweet buds every one,
 When rocked to rest on their mother's breast,
 As she dances about the sun.
 I wield the flail of the lashing hail,
 And whiten the green plains under,
 And then again I dissolve it in rain,
 And laugh as I pass in thunder.

SHELLEY, *The Cloud*

Do ye hear the children weeping, O my brothers,
 Ere the sorrow comes with years ?
 They are leaning their young heads against their mothers,
 And *that* cannot stop their tears.
 The young lambs are bleating in the meadows ;
 The young birds are chirping in the nest ;
 The young fawns are playing with the shadows ;
 The young flowers are blowing toward the west—
 But the young, young children, O my brothers,
 They are weeping bitterly !
 They are weeping in the playtime of the others,
 In the country of the free.

MRS. BROWNING, *The Cry of the Children*

My good blade carves the casques of men,
 My tough lance thrusteth sure,
 My strength is as the strength of ten,
 Because my heart is pure.

The shattering trumpet shrilleth high,
 The hard brands shiver on the steel,
 The splinter'd spear-shafts crack and fly,
 The horse and rider reel :
 They reel, they roll in clanging lists,
 And when the tide of combat stands,
 Perfume and flowers fall in showers,
 That lightly rain from ladies' hands.

TENNYSON, *Sir Galahad*

THE THIRTEEN-LINE STANZA

99. The thirteen-line stanza is extremely rare. Some examples of it may be found in the works of Thomas Moore and Leigh Hunt, but no very celebrated poem has been written in this stanza. The following example is taken from *When the World is Burning*, by Ebenezer Jones :

When the world is burning,
 Fired within, yet turning
 Round with face unscathed ;
 Ere fierce flames, uprushing,
 O'er all lands leap, crushing,
 Till earth fall, fire-swathed ;
 Up amidst the meadows,
 Gently through the shadows,
 Gentle flames will glide,
 Small, and blue, and golden.
 Though by bard beholden,
 When in calm dreams folden, —
 Calm his dreams will bide.

THE FOURTEEN-LINE STANZA

100. Apart from the sonnet (§ 106), which is usually a complete poem, the fourteen-line stanza is little used. The even number of verses in this stanza permits a harmonious grouping into smaller units. Thus the stanza of

Menaphon's Song, by Greene, contains two six-line groups and a concluding couplet :

Some say Love,
Foolish Love,
Doth rule and govern all the gods :
I say Love,
Inconstant Love,
Sets men's senses far at odds.
Some swear Love,
Smooth-faced Love,
Is sweetest sweet that men can have :
I say Love,
Sour Love,
Makes virtue yield as beauty's slave.
A bitter sweet, a folly worst of all,
That forceth wisdom to be folly's thrall.

Corinna's Going a-Maying, by Herrick, shows an alternation of couplet and couplet-quatrain :

Get up, get up for shame ! the blooming morn
Upon her wings presents the god unshorn.
See how Aurora throws her fair
Fresh-quilted colours through the air :
Get up, sweet slug-a-bed, and see
The dew bespangling herb and tree.
Each flower has wept, and bow'd toward the east,
Above an hour since ; yet you not drest,
Nay ! not so much as out of bed ?
When all the birds have matins said,
And sung their thankful hymns : 't is sin,
Nay, profanation, to keep in, —
Whenas a thousand virgins on this day
Spring, sooner than the lark, to fetch in May.

In Moore's *Oft in the Stilly Night*, which consists of two quatrains and a six-line group, the concluding quatrain is a refrain :

Oft, in the stilly night,
 Ere Slumber's chain has bound me,
 Fond Memory brings the light
 Of other days around me;
 The smiles, the tears,
 Of boyhood's years,
 The words of love then spoken;
 The eyes that shone,
 Now dimm'd and gone,
 The cheerful hearts now broken!
 Thus, in the stilly night,
 Ere Slumber's chain has bound me,
 Sad Memory brings the light
 Of other days around me.

STANZAS OF MORE THAN FOURTEEN LINES

101. Stanzas of more than fourteen lines are very exceptional. An instance of the sixteen-line stanza will be found in Meredith's *Modern Love*:

In our old shipwrecked days there was an hour
 When, in the firelight steadily aglow,
 Joined slackly, we beheld the red chasm grow
 Among the clicking coals. Our library-bower
 That eve was left to us; and hushed we sat
 As lovers to whom Time is whispering.
 From sudden-opened doors we heard them sing:
 The nodding elders mixed good wine with chat.
 Well knew we that Life's greatest treasure lay
 With us, and of it was our talk. "Ah, yes!
 Love dies!" I said: I never thought it less.
 She yearned to me that sentence to unsay.
 Then when the fire domed blackening, I found
 Her cheek was salt against my kiss, and swift
 Up the sharp scale of sobs her breast did lift:—
 Now am I haunted by that taste! that sound!

A seventeen-line stanza, consisting of four pentameter quatrains, closed by an Alexandrine line, occurs in Collins's *Ode on the Popular Superstitions of the Highlands of Scotland*. In the following stanza a couplet is added to the series of quatrains, resulting in an eighteen-line form :

There must thou wake perforce thy Doric quill ;
 'T is Fancy's land to which thou sett'st thy feet,
 Where still, 't is said, the fairy people meet
 Beneath each birken shade on mead or hill.
 There each trim lass that skims the milky store
 To the swart tribes their creamy bowl allots ;
 By night they sip it round the cottage door,
 While airy minstrels warble jocund notes.
 There ev'ry herd, by sad experience, knows
 How, wing'd with fate, their elf-shot arrows fly ;
 When the sick ewe her summer food foregoes,
 Or, stretch'd on earth, the heart-smit heifers lie.
 Such airy beings awe th' untutor'd swain :
 Nor thou, though learn'd, his homelier thoughts neglect ;
 Let thy sweet Muse the rural faith sustain :
 These are the themes of simple, sure effect,
 That add new conquests to her boundless reign,
 And fill, with double force, her heart-commanding strain.

In Spenser's bridal songs, *Prothalamion* and *Epithalamion*, are stanzas of seventeen, eighteen, and nineteen lines. The end of the stanza is marked by a refrain :

Calme was the day, and through the trembling ayre
 Sweete-breathing Zephyrus did softly play,
 A gentle spirit, that lightly did delay
 Hot Titans beames, which then did glyster fayre ;
 When I, (whom sullein care,
 Through discontent of my long fruitlesse stay
 In Princes Court, and expectation vayne
 Of idle hopes, which still doe fly away,
 Like empty shaddowes, did afflict my brayne,)
 Walkt forth to ease my payne

Along the shoare of silver streaming Themmes ;
 Whose ruddy Bancke, the which his River hemmes,
 Was paynted all with variable flowers,
 And all the meades adorne with daintie gemmes
 Fit to decke maydens bowres,
 And crowne their Paramours,
 Against the Brydale day, which is not long :
 Sweete Themmes ! runne softly, till I end my song.

Prothalamion

Open the temple gates unto my love,
 Open them wide that she may enter in,
 And all the postes adorne as doth behove,
 And all the pillours deck with girlands trim,
 For to receyve this Saynt with honour dew,
 That commeth in to you.
 With trembling steps, and humble reverence,
 She commeth in, before th' Almightyes view ;
 Of her, ye virgins, learne obedience,
 When so ye come into those holy places,
 To humble your proud faces :
 Bring her up to th' high altar, that she may
 The sacred ceremonies there partake,
 The which do endlesse matrimony make ;
 And let the roring Organs loudly play
 The praises of the Lord in lively notes ;
 The whiles, with hollow throates,
 The Choristers the joyous Antheme sing,
 That al the woods may answere, and their eccho ring.

Epithalamion

THE TAIL-RIME STANZA

102. A couplet (for example, a couplet of tetrameters) followed by a short verse of two feet (or of three feet) that does not rime with the couplet, constitutes the simplest form of a stanzaic unit. The short line is regarded as the 'tail' of the couplet, and the stanzas constructed of such units are called 'tail-rime stanzas.' The

simplest form of a tail-rime stanza is therefore a single repetition of this unit, as in the following example, in which the 'tail' is a verse of three feet :

Three years she grew in sun and shower ;
 Then Nature said, " A lovelier flower
 On earth was never sown ;
 This Child I to myself will take ;
 She shall be mine, and I will make
 A Lady of my own."

WORDSWORTH, *Three Years She Grew*

The simplest type of the tail-rime stanza is capable of much variation : (a) the units may be increased in number ; (b) they may be changed in character, the couplet giving way to either a triplet or a quatrain ; (c) the 'tail' may consist of only a single foot or it may be expanded so as to exceed in length the other verses of the stanza ; and (d) the 'tail' verses may be varied in length within the stanza.

(a) Increase in number of the units :

Lenten ys come with love to tounne,
 With blosmen and with briddes rounne ;
 That al this blisse bryngeth.
 Dayes-eyes in this dales ;
 Notes suete of nyhtegales ;
 Uch foul song singeth.
 The threstercoc him threteth oo ;
 Away is huere wynter woo,
 When woderoue springeth.
 This foules singeth ferly fele,
 And wlyteth on huere wynter wele,
 That al the wode ryngeth.

Springtime (Middle English, c. 1300)

(b) Change in character of the units :

Fair stood the wind for France,
 When we our sails advance ;
 Nor now to prove our chance
 Longer will tarry ;
 But putting to the main,
 At Caux, the mouth of Seine,
 With all his martial train
 Landed King Harry.

DRAYTON, *Ballad of Agincourt*

When maidens such as Hester die,
 Their place ye may not well supply,
 Though ye among a thousand try,
 With vain endeavour.
 A month or more hath she been dead,
 Yet cannot I by force be led
 To think upon the wormy bed
 And her together.

LAMB, *Hester*

By the mighty minster's bell,
 Tolling with a sudden swell ;
 By the colours half-mast high,
 O'er the seas hung mournfully ;
 Know, a prince hath died !
 By the drum's dull muffled sound,
 By the arms that sweep the ground,
 By the volleying muskets' tone,
 Speak ye of a soldier gone
 In his manhood's pride.

MRS. HEMANS, *Last Rites*

(c) Increase in length of the 'tail' verses :

Spring it is cheery,
 Winter is dreary,
 Green leaves hang, but the brown must fly :
 When he 's forsaken,
 Wither'd and shaken,
 What can an old man do but die ?

THOMAS HOOD, *Ballad*

Thou whose beauty
 Knows no duty
 Due to love that moves thee never ;
 Thou whose mercies
 Are men's curses,
 And thy smile a scourge for ever.

SWINBURNE, *A Song in Season*

(a) Variation in length of the 'tail' verses :

Diaphenia, like the spreading roses,
 That in thy sweets all sweets encloses,
 Fair sweet, how I do love thee !
 I do love thee as each flower
 Loves the sun's life-giving power ;
 For dead, thy breath to life might move me.

HENRY CONSTABLE, *Diaphenia*

Grow old along with me !
 The best is yet to be,
 The last of life, for which the first was made :
 Our times are in his hand
 Who saith, "A whole I planned,
 Youth shows but half ; trust God : see all, nor be afraid."

BROWNING, *Rabbi Ben Ezra*

IMITATIONS OF CLASSICAL STANZAS

103. In the absence of rime (§ 23), which is a principal aid in the grouping of verses into stanzas (§ 66), the stanza in the classical languages depends for its character on the number and the length of the verses (§ 74), and with peculiar exactness on metrical features of the verses. To increase the effect of stanzaic unity, a varied melody is often assigned to the closing verse. The imitation of classical stanzas in English may be illustrated by Sapphic and Alcaic stanzas (§ 25):

104. The Sapphic stanza. The Sapphic stanza is represented by the following scheme :

$$\begin{array}{ccccccc} \text{—} & \cup & | & \text{—} & \text{—} & | & \text{—} \parallel \cup \cup & | & \text{—} \cup & | & \text{—} \cup \\ \text{—} & \cup & | & \text{—} & \text{—} & | & \text{—} \parallel \cup \cup & | & \text{—} \cup & | & \text{—} \cup \\ \text{—} & \cup & | & \text{—} & \text{—} & | & \text{—} \parallel \cup \cup & | & \text{—} \cup & | & \text{—} \cup \\ \text{—} \cup & | & \text{—} \cup & & & & & & & & \end{array}$$

An obviously quantitative imitation of the Sapphic, with 'conflict' of word-accent and ictus (§ 27), will be found in "Sapphics upon the Passion of Christ," by A. W., in *Davison's Poetical Rhapsody* (Bullen's ed. II, 97):

Hatred éternál, || furíous revénging ;
 Mérciless ráging, || bloody pérsécuting ;
 Slándérous speéches, || odíous revílíngs ;
 Cáuseless abhóríng :
 Ímpíous scoffíngs || by the véry ábjects ;
 Dángerous threat'níng || by the Príests anóínted ;
 Déath full of tórmént || in a shámeful órder ;
 Chríst díd abide hére.

The same method is represented in the following stanzas :

Whén the fíerce North-wínd || with his áiry fórces
 Réars up the Báltíc || to a fóaming fúry ;
 And the réd líghtníng || with a stórm of háil comes
 Rúshíng amáín dówn ;
 Hów the póor sáílórs || stánd amázed and trémbles,
 Whíle the hóarse thundér, || líke a blóody trúmpet,
 Róars a lóud onset || to the gápíng wátérs,
 Quíck to devóur thém.

ISAAC WATTS, *The Day of Judgment*

The *Sapphics* of Swinburne reproduce this rhythm in accentual form :

So the goddess fled from her place, with awful
 Sound of feet and thunder of wings around her ;
 While behind a clamour of singing women
 Severed the twilight.

Ah the singing, ah the delight, the passion !
 All the Loves wept, listening ; sick with anguish,
 Stood the crowned nine Muses about Apollo ;
 Fear was upon them.

105. The Alcaic stanza. The Alcaic stanza corresponds to the following scheme :

υ	:	∕	υ		∕	—		—υυ		∕υ		∕^
υ	:	∕	υ		∕	—		—υυ		∕υ		∕^
υ	:	∕	υ		∕	—		∕υ		∕υ		
		—υυ		—υυ		∕υ		∕υ		∕υ		

A good imitation of this stanza, which may be regarded as quantitative-accentual (§ 23), will be found in Tennyson's verses on *Milton* :

O mighty-mouth'd inventor of harmonies,
 O skill'd to sing of Time or Eternity,
 God-gifted organ-voice of England,
 Milton, a name to resound for ages.

CHAPTER VII

COMPLETE POEMS OF DEFINITE STRUCTURE

THE SONNET

106. A *sonnet* is a complete poem of fourteen iambic pentameter verses. In the strict form in which it was written by the Italian poets, Dante and Petrarch, it was divided into parts and rimed in a definite manner; but the freedom with which it has been used by many English poets, since its introduction from the Italian by Wyatt and Surrey, has resulted in several variant forms.

107. The Italian form of the sonnet. The regular Italian form of the sonnet is divided into two parts. Of these parts the first, called the *octave*, is composed of two quatrains intimately joined together by the rime-scheme *abbaabba* (sometimes *abbaacca*). The second part, called the *sestet*, consists of two sets of three verses (*tercets*) joined together by two or three additional rimes, which may be variously alternated or interlaced according to the rime-schemes *cdcdcd*, *cdcdcd*, *cdecde*, *cdedce*. Since the purpose of the rime-scheme in the strictly Italian sonnet is to make the *sestet* a closely knit unit, a concluding couplet is rarely used.

This formal division of the sonnet into two structural parts also marks a corresponding division of the thought. The *octave* should introduce and illustrate the dominant thought or image; the *sestet* should return to this thought in some new aspect and work out the conclusion

or application. This twofold division of metrical structure and of thought, which is characteristic of the Italian form, is admirably illustrated in the following three sonnets by Keats, Rossetti, and Theodore Watts-Dunton :

The poetry of earth is never dead :

When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead ;
That is the Grasshopper's — he takes the lead

In summer luxury, — he has never done
With his delights ; for when tired out with fun,
He rests at ease beneath some pleasant weed.

The poetry of earth is ceasing never :

On a lone winter evening, when the frost
Has wrought a silence, from the stove there shrills
The Cricket's song, in warmth increasing ever,
And seems to one in drowsiness half lost,
The Grasshopper's among some grassy hills.

KEATS, *The Grasshopper and the Cricket*

A Sonnet is a moment's monument, —

Memorial from the Soul's eternity
To one dead deathless hour. Look that it be,
Whether for lustral rite or dire portent,
Of its own arduous fulness reverent :

Carve it in ivory or in ebony,
As Day or Night may rule ; and let Time see
Its flowering crest impearled and orient.

A Sonnet is a coin : its face reveals

The soul, — its converse, to what Power 't is due : —
Whether for tribute to the august appeals
Of Life, or dower in Love's high retinue,
It serve ; or, 'mid the dark wharf's cavernous breath,
In Charon's palm it pay the toll to Death.

ROSSETTI, *The House of Life ; The Sonnet*

Yon silvery billows breaking on the beach
 Fall back in foam beneath the star-shine clear,
 The while my rhymes are murmuring in your ear
 A restless lore like that the billows teach ;
 For on these sonnet-waves my soul would reach
 From its own depths and rest within you, dear,
 As, through the billowy voices yearning here,
 Great Nature strives to find a human speech.
 A sonnet is a wave of melody :
 From heaving waters of the impassion'd soul
 A billow of tidal music one and whole
 Flows in the ' octave ' ; then, returning free,
 Its ebbing surges in the ' sestet ' roll
 Back to the deeps of Life's tumultuous sea.

THEODORE WATTS-DUNTON, *The Sonnet's Voice*

The English sonneteers, however, seldom observe these strict requirements of rime-scheme and thought division. Sometimes the *octave* is allowed to run on into the *sestet*, as in many of the sonnets of Wordsworth and Milton :

Cyriack, this three years' day these eyes, though clear,
 To outward view, of blemish or of spot,
 Bereft of light, their seeing have forgot ;
 Nor to their idle orbs doth sight appear
 Of sun, or moon, or star, throughout the year,
 Or man, or woman. Yet I argue not
 Against Heaven's hand or will, nor bate a jot
 Of heart or hope, but still bear up and steer
 Right onward. What supports me, dost thou ask ?
 The conscience, friend, to have lost them overplied
 In Liberty's defence, my noble task,
 Of which all Europe talks from side to side.
 This thought might lead me through the world's vain mask
 Content, though blind, had I no better guide.

MILTON, *To Cyriack Skinner*

The world is too much with us ; late and soon,
 Getting and spending, we lay waste our powers :
 Little we see in Nature that is ours ;
 We have given our hearts away, a sordid boon !
 This Sea that bares her bosom to the moon ;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers ;
 For this, for every thing, we are out of tune ;
 It moves us not. — Great God ! I'd rather be
 A Pagan suckled in a creed outworn ;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn ;
 Have sight of Proteus rising from the sea ;
 Or hear old Triton blow his wreathèd horn.

WORDSWORTH, *The World is Too Much with Us*

Sometimes the thought moves continuously throughout the sonnet, as in Wordsworth's *Scorn Not the Sonnet* :

Scorn not the Sonnet ; Critic, you have frowned,
 Mindless of its just honours ; with this key
 Shakspeare unlocked his heart ; the melody
 Of this small lute gave ease to Petrarch's wound ;
 A thousand times this pipe did Tasso sound ;
 With it Camöens soothed an exile's grief ;
 The Sonnet glittered a gay myrtle leaf
 Amid the cypress with which Dante crowned
 His visionary brow : a glow-worm lamp,
 It cheered mild Spenser, called from Faery-land
 To struggle through dark ways ; and, when a damp
 Fell round the path of Milton, in his hand
 The Thing became a trumpet ; whence he blew
 Soul-animating strains — alas, too few !

Sometimes the poet simply modifies the strict Italian rime-scheme :

O soft embalmer of the still midnight,
 Shutting, with careful fingers and benign,
 Our gloom-pleased eyes, embower'd from the light,
 Enshaded in forgetfulness divine ;

O soothest Sleep! if so it please thee, close,
 In midst of this thine hymn, my willing eyes,
 Or wait the amen, ere thy poppy throws
 Around my bed its lulling charities;
 Then save me, or the passèd day will shine
 Upon my pillow, breeding many woes;
 Save me from curious conscience, that still lords
 Its strength for darkness, burrowing like a mole;
 Turn the key deftly in the oilèd wards,
 And seal the hushèd casket of my soul.

KEATS, *To Sleep*

The most noteworthy writers of the Italian sonnet are Milton, Wordsworth, and Rossetti.

108. The English, or Shakespearian, sonnet. The Italian sonnet, brought into English by Wyatt, was changed by Surrey into what is generally known as the English, or Shakespearian, sonnet. It is composed of a series of three more or less distinct quatrains with different rimes and a concluding couplet, thus, *abab cdcd efef gg*. This form differs so widely from the twofold division of the Italian sonnet that it is sometimes called simply the *Fourteener*. In the hands of Shakespeare, however, it reached such perfection of structure and diction that it is recognized as the characteristic English sonnet:

When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then can I drown an eye, unused to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancell'd woe,
 And moan the expense of many a vanish'd sight:
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoanèd moan,

Which I new pay as if not paid before.

But if the while I think on thee, dear friend,

All losses are restored and sorrows end.

SHAKESPEARE, *Sonnets* xxx

109. The Spenserian sonnet. The sonnet employed by Spenser in his *Amoretti* embodies some of the characteristics of both Italian and English forms. As in the Italian sonnet, the first two quatrains are linked together by a common rime; as in the English sonnet, the concluding six verses are divided into a quatrain and a couplet; but since the third quatrain is linked by a common rime to the preceding two, there is no distinct division into octave and sestet. The rime-scheme is *ababbcbccdcdee*:

One day I wrote her name upon the strand;

But came the waves, and washèd it away:

Agayne, I wrote it with a second hand;

But came the tyde, and made my paynes his pray.

Wayne man! sayd she, that doest in vaine assay

A mortall thing so to immortalize;

For I my selve shall lyke to this decay,

And eek my name bee wyped out lykewize.

Not so, quod I; let baser things devize

To dy in dust, but you shall live by fame:

My verse your vertues rare shall éternize,

And in the hevens wryte your glorious name.

Where, whenas death shall all the world subdew,

Our love shall live, and later life renew.

SPENSER, *Amoretti* lxxv

110. The sonnet sequence. A *sonnet sequence* is a series of sonnets developing various aspects of the same continuous theme. Though the sonnet can hardly be termed a stanza, a sonnet sequence resembles a poem in which each separate sonnet is a stanza. The most noteworthy sonnet sequences in English poetry are Spenser's

Amoretti, Sidney's *Astrophel and Stella*, Daniel's *Sonnets to Delia*, Drayton's *Idea*, Shakespeare's *Sonnets*, Mrs. Browning's *Sonnets from the Portuguese*, and Rossetti's *House of Life*.

THE ODE

111. The *ode* is a lyrical poem of elaborate structure, dealing with a serious theme in a dignified or impassioned manner. The characteristic metrical effect of the ode is largely due to diversity of line-length and intricacy of rime-scheme, resulting in divisions or parts of varying form and length. From the point of view of the stanzaic structure of these divisions, the ode in English poetry may be divided into two classes,—the regular, or Pindaric, ode, and the irregular, or Cowleyan, ode.

112. **The regular, or Pindaric, ode.** The *Pindaric ode*, intended to be chanted by a Greek chorus, is divided into parts that are made to correspond to the different stages in the progress of the singers. Thus the first part, the *strophe*, or 'turn,' and the second part, the *antistrophe*, or 'counterturn,' mark the progress of the chorus up one side of the orchestra and down the other; the *epode*, or 'after-song,' or 'stand,' concludes the movement. Strophe and antistrophe are alike in metrical structure; the epode is different. The complete ode consists of a varying number of these groups of three parts.

The most consistent imitators of the regular Pindaric ode are Ben Jonson, Congreve, Collins, and Gray. The following sequence of strophe, antistrophe, and epode is taken from Jonson's *A Pindaric Ode to the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison*:

THE STROPHE, OR TURN

He entered well by virtuous parts ;
 Got up, and thrived with honest arts,
 He purchased friends, and fame, and honours then, .
 And had his noble name advanced with men :
 But weary of that flight,
 He stooped in all men's sight
 To sordid flatteries, acts of strife,
 And sunk in that dead sea of life,
 So deep, as he did then death's waters sup,
 But that the cork of title buoyed him up.

THE ANTISTROPHE, OR COUNTERTURN

Alas ! but Morison fell young :
 He never fell, — thou fall'st, my tongue.
 He stood a soldier to the last right end,
 A perfect patriot and a noble friend ;
 But most a virtuous son.
 All offices were done
 By him, so ample, full, and round,
 In weight, in measure, number, sound,
 As, though his age imperfect might appear,
 His life was of humanity the sphere.

THE EPODE, OR STAND

Go now, and tell our days summed up with fears,
 And make them years ;
 Produce thy mass of miseries on the stage,
 To swell thine age :
 Repeat of things a throng,
 To show thou hast been long,
 Not lived ; for life doth her great actions spell,
 By what was done and wrought
 In season, and so brought
 To light : her measures are, how well
 Each syllabe answered, and was formed, how fair ;
 These make the lines of life, and that's her air !

A superior ode of this type is Gray's *Progress of Poesy*. In Collins's odes (*To Fear, On the Poetical Character, To Liberty*) the epode is placed between the strophe and the antistrophe.

113. The irregular, or Cowleyan, ode. The so-called 'Cowleyan ode' is a free adaptation of the Pindaric ode. It disregards the regular division into strophe, antistrophe, and epode, and consists merely of a series of verse-groups of unequal length and irregular structure. Though this free form may degenerate into caprice and license, it is employed in some of our noblest odes, notably Dryden's *Alexander's Feast*, Wordsworth's *Ode on Immortality*, Tennyson's *Death of the Duke of Wellington*, and Lowell's *Commemoration Ode*:

i

There was a time when meadow, grove, and stream,
The earth, and every common sight,
 To me did seem
 Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore; —
 Turn whereso'er I may,
 By night or day,
The things which I have seen I now can see no more.

ii

The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath passed away a glory from the earth.

iii

Now, while the birds thus sing a joyous song,
 And while the young lambs bound
 As to the tabor's sound,
 To me alone there came a thought of grief;
 A timely utterance gave that thought relief,
 And I again am strong:
 The cataracts blow their trumpets from the steep;
 No more shall grief of mine the season wrong;
 I hear the Echoes through the mountains throng,
 The Winds come to me from the fields of sleep,
 And all the earth is gay;
 Land and sea
 Give themselves up to jollity,
 And with the heart of May
 Doth every Beast keep holiday; —
 Thou Child of Joy,
 Shout round me, let me hear thy shouts, thou happy
 Shepherd-boy!

iv

Ye blessed Creatures, I have heard the call
 Ye to each other make; I see
 The heavens laugh with you in your jubilee;
 My heart is at your festival,
 My head hath its coronal,
 The fulness of your bliss, I feel — I feel it all.
 Oh evil day! if I were sullen
 While Earth herself is adorning,
 This sweet May-morning,
 And the Children are culling
 On every side,
 In a thousand valleys far and wide,
 Fresh flowers; while the sun shines warm,
 And the Babe leaps up on his Mother's arm: —
 I hear, I hear, with joy I hear!
 — But there's a Tree, of many, one,
 A single Field which I have looked upon,

Both of them speak of something that is gone :
 The Pansy at my feet
 Doth the same tale repeat :
 Whither is fled the visionary gleam ?
 Where is it now, the glory and the dream ?

WORDSWORTH, *Intimations of Immortality from
 Recollections of Early Childhood* i-iv

A yet freer form of the Cowleyan ode is characterized by great irregularity in the length and the grouping of the verses, as in Patmore's *The Unknown Eros* (II, i):

O, Unknown Eros, sire of awful bliss,
 What portent and what Delphic word,
 Such as in form of snake forbodes the bird,
 Is this?
 In me life's even flood
 What eddies thus?
 What in its ruddy orbit lifts the blood,
 Like a perturbed moon of Uranus,
 Reaching to some great world in ungauged darkness hid;
 And whence
 This rapture of the sense
 Which, by thy whisper bid,
 Reverses with obscure rite and sacramental sign
 A bond I know not of nor dimly can divine?

The designation ode ('a song') is sometimes applied to complete stanzaic poems, as in the case of the *Carmina* of Horace. When English stanzaic poems are called odes there is sometimes a definite indication of the Latin use of the name; thus, Marvell's *Horatian Ode upon Cromwell's Return from Ireland*. Other examples of stanzaic poems known as odes are Milton's *On the Morning of Christ's Nativity*; Rochester's *On Nothing*; Collins's *Ode to Evening*; Gray's *On the Spring* and *On a Distant Prospect of Eton College*; Wordsworth's *To Duty*; Keats's *To*

a Nightingale and *To Autumn*; Shelley's *To a Skylark* and *To the West Wind*; and Swinburne's *To Victor Hugo in Exile*.

COMPLETE POEMS IN EARLY FRENCH FORMS

114. Certain artificial forms of the complete poem, which were imitated from the French in the Middle English period, have in recent times been reintroduced into English by Swinburne, W. E. Henley, Austin Dobson, Edmund Gosse, Robert Bridges, and other poets. These forms are chiefly characterized by a continuous run upon two or three rimes, with the repetition of a line or lines in different parts of the poem as a kind of refrain. Much skill may be shown in securing a suggestive variation in the application of the repeated lines. On account of intricacy of structure, these forms are best suited to conventional and social themes that demand finish and grace rather than dignity or passion. The chief varieties of these artificial forms are the *triolet*, the *villanelle*, the *sestina*, the *rondel*, the *rondeau*, the *ballade*, and the *chant royal*.

115. **The triolet.** The *triolet* is a poem of eight lines, employing two rimes, according to the scheme *abaaabab*. Its most distinctive feature consists in the recurrence of the first line as the fourth, and of the first and second lines as the seventh and eighth:

Easy is the Triolet,
 If you really learn to make it!
 Once a neat refrain you get,
 Easy is the Triolet.
 As you see! — I pay my debt
 With another rhyme. Deuce take it,
 Easy is the Triolet,
 If you really learn to make it!

W. E. HENLEY

Happy, my life, the love you proffer,
 Eternal as the gods above;
 With such a wealth within my coffer,
 Happy my life. The love you proffer, —
 If your true heart sustains the offer, —
 Will prove the Koh-i-noor of love;
 Happy my life! The love you proffer,
 Eternal as the gods above.

EDMUND GOSSE, *Triolet, after Catullus*

116. The villanelle. The *villanelle* is a poem of nineteen lines, with two rimes, arranged into five stanzas of three lines each (*aba*) and a closing stanza of four lines (*abaa*). Its most characteristic effect is due to the recurrence of the first line as the sixth, twelfth, and eighteenth; and of the third line as the ninth, fifteenth, and nineteenth:

When I saw you last, Rose,
 You were only so high; —
 How fast the time goes!
 Like a bud ere it blows,
 You just peeped at the sky,
 When I saw you last, Rose!
 Now your petals uncloze,
 Now your May-time is nigh; —
 How fast the time goes!
 And a life, — how it grows!
 You were scarcely so shy,
 When I saw you last, Rose!
 In your bosom it shows
 There's a guest on the sly;
 How fast the time goes!
 Is it Cupid? Who knows!
 Yet you used not to sigh,
 When I saw you last, Rose; —
 How fast the time goes!

AUSTIN DOBSON, *When I saw you last, Rose*

Sometimes the number of stanzas preceding the last is increased to seven, eight, or nine, keeping the alternation between the first and third lines at the close of the stanzas.

117. The *sestina*. The *sestina* is a poem of six six-line stanzas and a closing three-line stanza. All the lines are of the same length. The special feature of the form is the employment of 'end-words' in the place of rime. Each line of the first stanza ends in a different word; there are thus six end-words, and these must reappear as end-words in the following five stanzas, but in changed order, so that no end-word may occur more than once in the same position in the stanza, and that the last end-word of a stanza may become the first end-word of the next stanza. In the closing stanza (envoy) of three lines the six end-words reappear, three at the middle and three at the end of the lines. The end-words are therefore put in the following order: (1) **123456**; (2) **615243**; (3) **364125**; (4) **532614**; (5) **451362**; (6) **246531**; envoy, **246** at the middle and **135** (or **531**) at the end of the lines:

In fair Provence, the land of lute and rose,
 Arnaut, great master of the lore of love,
 First wrought sestines to win his lady's heart;
 For she was deaf when simpler staves he sang,
 And for her sake he broke the bonds of rhyme,
 And in this subtler measure hid his woe.

"Harsh be my lines," cried Arnaut, "harsh the woe,
 My lady, that enthron'd and cruel rose,
 Inflicts on him that made her live in rhyme!"
 But through the metre spake the voice of Love,
 And like a wild-wood nightingale he sang
 Who thought in crabbed lays to ease his heart.

It is not told if her untoward heart
Was melted by her poet's lyric woe,
Or if in vain so amorously he sang.
Perchance through crowd of dark conceits he rose
To nobler heights of philosophic love,
And crowned his later years with sterner rhyme.

This thing alone we know : the triple rhyme
Of him who bared his vast and passionate heart
To all the crossing flames of hate and love,
Wears in the midst of all its storm and woe, —
As some loud morn of March may bear a rose, —
The impress of a song that Arnaut sang.

"Smith of his mother-tongue," the Frenchman sang
Of Lancelot and of Galahad, the rhyme
That beat so bloodlike at its core of rose,
It stirred the sweet Francesca's gentle heart
To take that kiss that brought her so much woe,
And sealed in fire her martyrdom of love.

And Dante, full of her immortal love,
Stayed his drear song, and softly, fondly sang
As though his voice broke with that weight of woe ;
And to this day we think of Arnaut's rhyme,
Whenever pity at the labouring heart
On fair Francesca's memory drops the rose.

Ah ! sovereign Love, forgive this weaker rhyme !
The men of old who sang were great at heart,
Yet have we too known woe, and worn thy rose.

EDMUND GOSSE, *Sestina. To F. H.*

Modern poets sometimes modify the strict form of the sestina by using two (less often three) rimes. When two rimes are used the stanzas alternate between the rime-schemes *ababab* and *bababa*, so as to preserve the

old relation between the 'end-words' at the joining of the stanzas :

I saw my soul at rest upon a day
 As a bird sleeping in the nest of night,
 Among soft leaves that give the starlight way
 To touch its wings but not its eyes with light ;
 So that it knew as one in visions may,
 And knew not as men waking, of delight.

This was the measure of my soul's delight ;
 It had no power of joy to fly by day,
 Nor part in the large lordship of the light ;
 But in a secret moon-beholden way
 Had all its will of dreams and pleasant night,
 And all the love and life that sleepers may.

But such life's triumph as men waking may
 It might not have to feed its faint delight
 Between the stars by night and sun by day,
 Shut up with green leaves and a little light ;
 Because its way was as a lost star's way,
 A world's not wholly known of day or night.

Song, have thy day and take thy fill of light
 Before the night be fallen across thy way ;
 Sing while he may, man hath no long delight.

SWINBURNE, *Sestina*

118. The rondel. The *rondel* is a poem of fourteen lines, with only two rimes. The first two lines are repeated as the seventh and eighth and at the end. The poem may also be reduced to thirteen lines by closing with the repetition of only the first line. A usual grouping of the lines is in two quatrains and a stanza of either six or five lines, with such rime-schemes as *abab*, *baab*, *ababab* ; or *abba*, *abab*, *abbaa(b)* :

Too hard it is to sing
In these untuneful times,
When only coin can ring,
And no one cares for rhymes!

Alas! for him who climbs
To Aganippe's spring: —
Too hard it is to sing
In these untuneful times!

His kindred clip his wing;
His feet the critic limes;
If Fame her laurel bring,
Old age his forehead rimes: —
Too hard it is to sing
In these untuneful times!

AUSTIN DOBSON, *Too Hard It Is to Sing*

The ways of Death are soothing and serene,
And all the words of Death are grave and sweet.
From camp and church, the fireside and the street,
She signs to come, and strife and song have been.

A summer night descending, cool and green
And dark, on daytime's dust and stress and heat,
The ways of Death are soothing and serene,
And all the words of Death are grave and sweet.

O glad and sorrowful, with triumphant mien
And hopeful faces look upon and greet
This last of all your lovers, and to meet
Her kiss, the Comforter's, your spirit lean. —
The ways of Death are soothing and serene.

W. E. HENLEY, *The Ways of Death*

119. The rondeau. The *rondeau* is a poem that is closely related in structure to the *rondel*. It consists of thirteen complete lines, with the rimes also restricted to two. As a special feature, after the eighth and thirteenth lines a short

unrimed refrain is inserted, which is taken from the opening words of the poem. The usual stanzaic grouping of the lines and the rime-scheme is *aabba, aabr, aabbar* :

With pipe and flute the rustic Pan
Of old made music sweet for man ;
 And wonder hushed the warbling bird,
 And closer drew the calm-eyed herd, —
The rolling river slower ran.

Ah ! would, — ah ! would, a little span,
Some air of Arcady could fan
 This age of ours, too seldom stirred
 With pipe and flute !

But now for gold we plot and plan ;
And from Beersheba unto Dan
 Apollo's self might pass unheard,
 Or find the night-jar's note preferred, —
Not so it fared when time began
 With pipe and flute !

AUSTIN DOBSON, *With Pipe and Flute*

Swinburne devised a modified form of the rondeau, to which he gave the name *roundel*. It has nine complete lines, with two rimes ; the short refrain is introduced after the third and ninth lines, and shares the alternate rime. The stanzaic grouping of the lines and the rime-scheme is *abar, bab, abar* :

A Roundel is wrought as a ring or a starbright sphere,
With craft of delight and with cunning of sound unsought,
That the heart of the hearer may smile if to pleasure his ear
 A roundel is wrought.

Its jewel of music is carven of all or of aught —
Love, laughter, or mourning — remembrance of rapture or fear —
That fancy may fashion to hang in the ear of thought.

As a bird's quick song runs round, and the hearts in us hear —
Pause answers to pause, and again the same strain caught,
So moves the device whence, round as a pearl or tear,
A roundel is wrought.

SWINBURNE, *The Roundel*

If rest is sweet at shut of day
 For tired hands and tired feet,
 How sweet at last to rest for aye,
 If rest is sweet!

We work or work not through the heat:
 Death bids us soon our labours lay
 In lands where night and twilight meet.

When the last dawns are fallen on grey
And all life's toils and ease complete,
They know who work, not they who play,
If rest is sweet.

ARTHUR SYMONS, *A Roundel of Rest*

120. The ballade. The *ballade* is a poem of three equal stanzas, followed by a shorter stanza that is called the *envoy*. There are two strict forms of the ballade: (1) eight-line stanzas (*ababbcbc*) with a four-line envoy (*bcbc*); (2) ten-line stanzas (*ababbccdc*) with a five-line envoy (*ccdc*).

The poem is difficult of construction, inasmuch as the same rimes must be used throughout; the first form is thus restricted to three rimes, and the second to four. An additional difficulty is imposed by the rule that no word shall be used more than once as a riming word, except in the refrain, which must close each stanza and the envoy. The envoy is a peculiar feature of the ballade. In its earliest form it began with an invocation of the patron to whom the poem was dedicated, or with an address to the friend or lover for whom the poem was especially intended. This

invocation or address ("Prince!" "Princess!" "Friend!" etc.) now survives chiefly as a conventional feature of the envoy in some of the modern ballades; but in many instances it is entirely neglected:

There's a noise of coming, going,
 Budding, waking, vast and still.
 Hark, the echoes are yeo-hoing
 Loud and sweet from vale and hill!
 Do you hear it? With a will,
 In a grandiose lilt and swing,
 Nature's voices shout and trill —
 'T is the symphony of Spring!

Rains are singing, clouds are flowing,
 Ocean thunders, croons the rill,
 And the West his clarion's blowing,
 And the sparrow tunes his quill,
 And the thrush is fluting shrill,
 And the skylark's on the wing,
 And the merles their hautboys fill —
 'T is the symphony of Spring!

Lambs are bleating, steers are lowing,
 Brisk and rhythmic clacks the mill.
 Kapellmeister April, glowing
 And superb with glee and skill,
 Comes, his orchestra to drill
 In a music that will ring
 Till the grey world yearn and thrill.
 'T is the symphony of Spring!

ENVOY

Princes, though your blood be chill,
 Here's shall make you leap and fling,
 Fling and leap like Jack and Jill!
 'T is the symphony of Spring.

W. E. HENLEY, *Ballade of Spring*

I hid my heart in a nest of roses,
 Out of the sun's way, hidden apart;
In a softer bed than the soft white snow's is,
 Under the roses I hid my heart.
 Why would it sleep not? Why should it start,
When never a leaf of the rose-tree stirred?
 What made sleep flutter his wings and part?
Only the song of a secret bird.

Lie still, I said, for the wind's wing closes,
 And mild leaves muffle the keen sun's dart;
Lie still, for the wind on the warm sea dozes,
 And the wind is unquieter yet than thou art.
 Does a thought in thee still as a thorn's wound smart?
Does the fang still fret thee of hope deferred?
 What bids the lids of thy sleep dispart?
Only the song of a secret bird.

The green land's name that a charm encloses,
 It never was writ in the traveller's chart,
And sweet on its trees as the fruit that grows is,
 It never was sold in the merchant's mart.
The swallows of dreams through its dim fields dart,
 And sleep's are the tunes in its tree-tops heard;
No hound's note wakens the wildwood hart,
 Only the song of a secret bird.

ENVOY

In the world of dreams I have chosen my part,
 To sleep for a season and hear no word
Of true love's truth and of light love's art,
 Only the song of a secret bird.

SWINBURNE, *A Ballade of Dreamland*

Along these low pleached lanes, on such a day,
 So soft a day as this, through shade and sun,
With glad grave eyes that scanned the glad wild way,
 And heart still hovering o'er a song begun,

And smile that warmed the world with benison,
Our father, lord long since of lordly rhyme,
Long since hath haply ridden, when the lime
 Bloomed broad above him, flowering where he came,
Because thy passage once made warm this clime,
 Our father Chaucer, here we praise thy name.

Each year that England clothes herself with May,
 She takes thy likeness on her. Time hath spun
Fresh raiment all in vain and strange array
 For earth, and man's new spirit, fain to shun
 Things past for dreams of better to be won,
Through many a century since thy funeral chime
Rang, and men deemed it death's most direful crime
 To have spared not thee for very love or shame;
And yet, while mists round last year's memories climb,
 Our father Chaucer, here we praise thy name.

Each turn of the old wild road whereon we stray,
 Meseems might bring us face to face with one
Whom seeing we could not but give thanks, and pray
 For England's love our father and her son
 To speak with us as once in days long done
With all men, sage and churl and monk and mime,
Who knew not as we know the soul sublime
 That sang for song's love more than lust of fame.
Yet, though this be not, yet, in happy time,
 Our father Chaucer, here we praise thy name.

Friend, even as bees about the flowering thyme,
Years crowd on years, till hoar decay begrime
 Names once beloved; but, seeing the sun the same,
As birds of autumn fain to praise the prime,
 Our father Chaucer, here we praise thy name.

EDMUND GOSSE, *On a Country Road*

The most notable variation from the strict form of the ballade is the poem called the 'double ballade.' It has six

stanzas, and the envoy may also be doubled or it may be omitted entirely. Unimportant variations in the number of the stanzas and in the construction of stanza and envoy are occasionally found in the modern ballades.

121. The chant royal. The *chant royal* is a complete poem that is regarded as a more ample and stately form of the ballade. It consists of five stanzas of eleven lines each (usually rimed *ababccddede*), and an envoy of five lines (*ddede*). This rime-order is sometimes changed, and the envoy is sometimes increased to seven lines. As in the ballade, each stanza and the envoy must close with the same line; the same rimes must be used throughout, but the same word should not be used twice as a riming word; and the envoy begins with the invocation or address:

I sit enthroned 'mid icy wastes afar,
 Beyond the level land of endless snow;
 For months I see the brilliant polar star
 Shine on a shore, the lonelier none may know.
 Supreme I rule in monarchy of might, —
 My realms are boundless as the realms of Night.
 Proud court I hold, and tremblingly obey
 My many minions from the isles of Day;
 And when my heralds sound aloud, behold
 My slaves appear with suppliant heads alway!
 I am great Boreas, King of wind and cold.

I am the god of all the winds that are!
 I blow where'er I list, — I come, I go.
 Athwart the sky upon my cloud-capped car
 I rein my steeds, swift-prancing to and fro.
 The dreary woodlands shudder in affright
 To hear my clarion on the mountain height.
 The sobbing sea doth moan in pain, and pray,
 "Is there no refuge from the storm-king's sway?"

I am as aged as the earth is old,
Yet strong am I, although my locks are grey;
I am great Boreas, King of wind and cold.

I loose my chains, and then with awful jar
And presage of disaster and dire woe,
Out rush the storms and sound the clash of war
'Gainst all the earth, and shrill their bugles blow.
I bid them haste; they bound in eager flight
Toward far fair lands, where'er the sun's warm light
Makes mirth and joyance; there, in rude affray,
They trample down, despoil, and crush and slay.
They turn green meadows to a desert wold,
And naught for rulers of the earth care they; —
I am great Boreas, King of wind and cold.

When in the sky, a lambent scimitar,
In early eve Endymion's bride doth glow,
When night is perfect, and no cloud doth mar
The peace of nature, when the river's flow
Is soft and musical, and when the sprite
Whispers to lovers on each breeze bedight
With fragrance, then I steal forth, as I may,
And seize upon whate'er I will for prey.
I see the billows high as hilltops rolled,
And clutch and flaunt aloft the snowy spray!
I am great Boreas, King of wind and cold.

I am in league with Death. When I unbar
My triple-guarded doors, and there bestow
Upon my frost-fiends freedom, bid them scar
The brightest dales with summer blooms a-row,
They breathe on every bower a deadly blight,
And all is sere and withered in their sight.
Unheeded now, Apollo's warming ray
Wakes not the flower, for my chill breezes play
Where once soft zephyrs swayed the marigold,
And where his jargon piped the noisy jay; —
I am great Boreas, King of wind and cold.

ENVOY

O Princes, hearken what my trumpets say! —
"Man's life is naught, no mortal lives for aye;
His might hath empire only of the mold,"
Boast not yourselves, ye fragile forms of clay!
I am great Boreas, King of wind and cold.

CLINTON SCOLLARD, *King Boreas*



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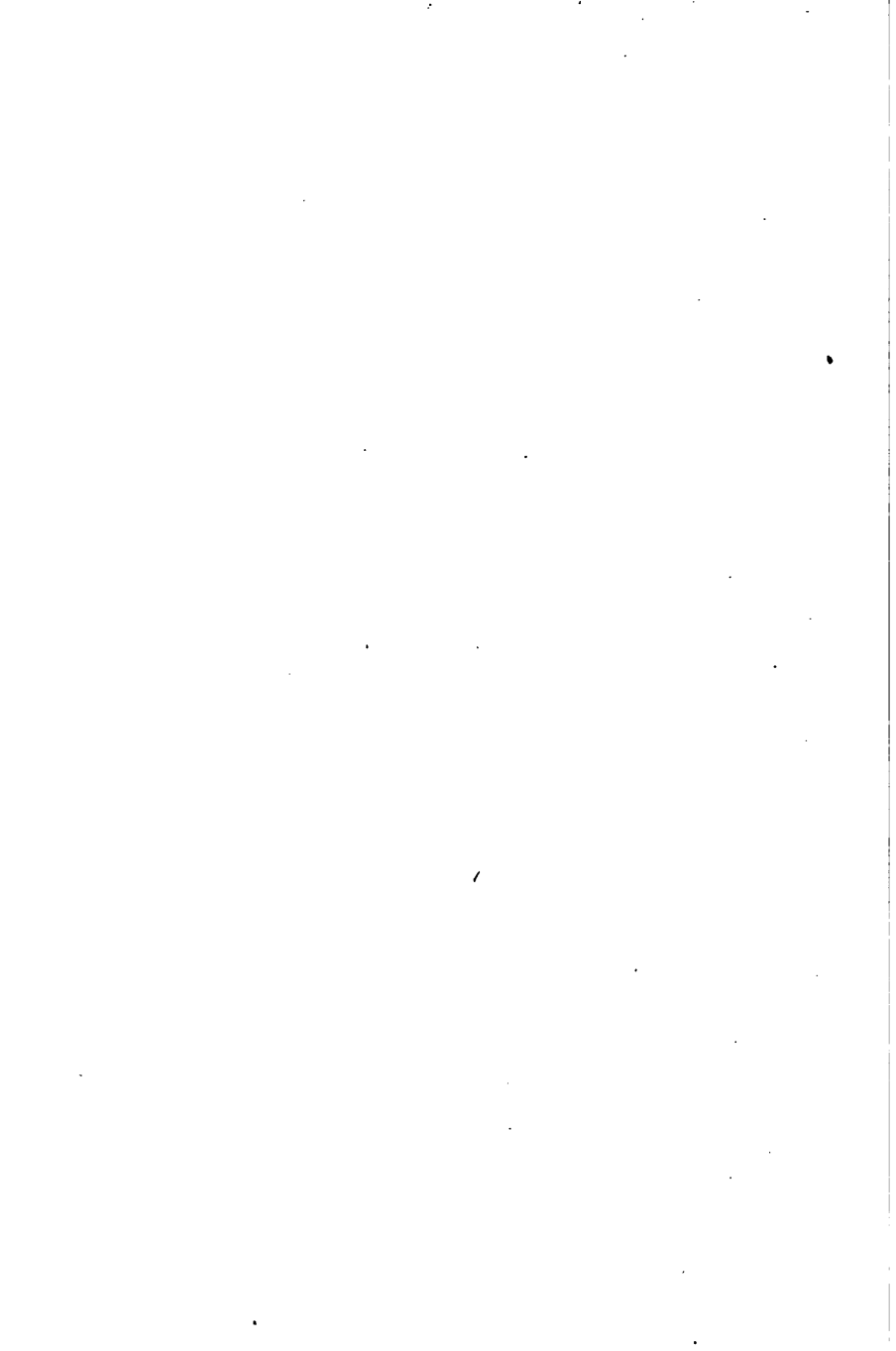
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